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D. Shocks Terror
Jimi

Hokiyoshi
and Seth Enslow



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contents

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5 VERBAL ASSAULT Interview



12 Ferret Records Label Profile



14 9 SHOCKS TERROR Interview

20 Seth Enslow Pro Profile

24 DYING RACE Interview

28 SICK OF IT ALL Interview

37 TKO

42 Horiyoshi III Tattoo Profile

46 100 DEMONS Interview

53 Book Reviews

54 Video Reviews

56 DVD vs. VCD

60 RINGWORM Interview

69 Asian Cinema

73 CD/ 7" / LP/ demo reviews



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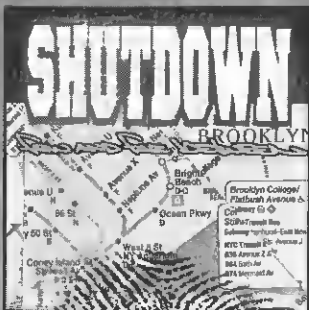
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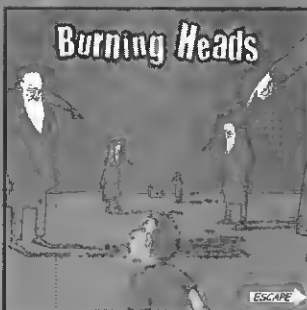
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diecast

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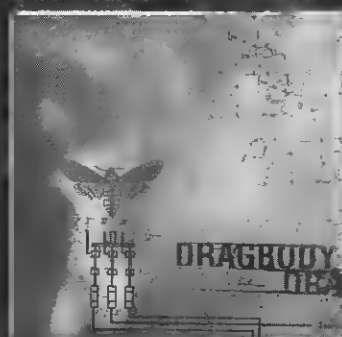


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Chris Jones, the singer for Verbal Assault, and I have been pen pals (and friends) for well over 10 years. Chris is the type of person who would take being a pen pal seriously and was very responsible with his correspondence. Now you may think I am reading a little too much into letter writing, but Chris inspired a sense of integrity around the things he was involved with. This is especially true of Verbal Assault. This is a common comment of people who took the time to get to know members in the band.

I had lost touch with Chris after Verbal Assault had called it a day. And then a mutual friend forwarded a website U.R.L. for www.verbalassault.com. It was there that I learned of a Verbal Assault double CD discography, which is about to be released. It was there that I learned of the doubtful chance of a Verbal Assault reunion. It was there I learned about the whereabouts of the band members. It was there where I reconnected with an old but dear friend.

Verbal Assault のシンガー Chris Jones と筆者は 10 年来のペン・パル（そして友達）だ。Chris はペン・パルということを真剣に受け止め、文通も堅実にするような人だ。皆はそういうと文通という事を筆者が考えすぎていると思うだろうが、Chris は彼の取り組むこと全てに一種の誠実さを吹き込むようなところがある。特に Verbal Assault に

ついてはその通りだろう。これはバンドのメンバーを個人的に理解した人達に共通するコメントだ。Chris とは Verbal Assault が解散してから随分の間接触を断っていた。そんな時に共通の友人が Web サイトのアドレス www.verbalassault.com を転送してくれた。そこで Verbal Assault のダブル CD ディスコグラフィがリリース寸前だと習った。そこで Verbal Assault の再結成のチャンスは期待出来ないだろうとも知った。そしてそこでバンドのメンバーの行方についてを知った。ここで古い、そしてとても大切な友人ともう一度再会を果たすキッカケを掴んだ。

VERBAL

ASSAULT

What's with launching the new Verbal Assault site?

Chris: The site grew out of our current project—a CD re-release, including digital remasters of all of Verbal Assault's studio work. After I bought a new computer, scanner, and started to go through their old flyers and photo sets, rereading the lyrics, etc., it occurred to me that since all of this was still so bustling in my head, why I might as well send it up into the ether.

I've always had an amateurish interest in graphic design and layout, so all of this material was essentially in a format I knew. What I like about the idea of the site is that it's easy and inexpensive to put up, and I realize that not everyone with web access can stumble upon it. Plus, we can throw things up there that we want the public to stick in the CD or DVD.

Tell us about the new CD. What's on it?

Chris: I suppose we need to put "new" in quotes. The first CD will contain our earliest material, "The Messus", our first full-length, "Learn", which is the EP we did for Positive Force. We only made about five hundred

copies of "The Messus", and I believe that "Learn" is out of print (or only available in limited quantities).

The two recent things are "Don't Know" (the year ago), "The Messus" was a live, 11-minute recording that we made in January, and "Learn" was an mp3 (later in November) at Inner Ear Studios, with Ian Macdonald producing. This CD will include a short instrumental track that got a few (wonderfully) left-off "Learn", and a later re-surfaced live cassette EP recording titled "Don't Know". In all, this CD will have about 45 minutes of material. After a while, we figured that this was the right way to release our little disc ever had released on CD. So folks who want to support their Verbal Assault won't feel they're just buying a CD, but they'll be getting material that they may already have.

Why put out a new CD of your older material?

Chris: I think it's worth listening to. While "The Messus" and "Learn" are honestly not my favorites, the songs still stand up very well. And the material chronologically, I

think it will show the evolution of the band that essentially grew up in one small town at a certain point in time (age 30-35, I'd say). For fans of VAs' later material, I hope they'll enjoy hearing the band coming into its own, lyrically and musically.

Are any of you still playing in any hands?

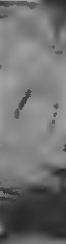
Chris: For the most part, yes, but not here in New York. I'm a junkie, I'll tell you that. "Where Are They Now?" Blackwater Chrome (guitar) went on to sing and play guitar for (I don't know) **WALK LIKE THE SOUND OF TANKS**. We've got, he's been playing professionally with a woman named Lois (Kill Rock Stars). I saw them recently in Portland. It was great (though, needless to say, very far from what the VAs sound). **LOIS** has been living in Olympia, WA for a while. I think it's natural that he's been involved with them. I don't know if he's in the majority of VAs' later recordings, but he's constantly on tour with an old friend of mine, Teddie Kirkland. He's been jamming with him for a while now, and if you don't fan of the electric guitar, it's

excellent. Tim and Chris German (bass and drums, respectively for most of 1997, though we never recorded with them) went on to form a pop band named **HELLY** with our friend Tanya (originally from **THE WING MUDES**). **HELLY** did pretty well for themselves through the first part of the 90s, though they split up in 1996.

Wouldn't you think Chris is a bit of the punk guy for Verbal Assault, and he works doing that? (I guess only in New York, where Tim's living is well. Tim is in the City, and "Tried")



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ATTIC

new stuff and I was stoked, I let it go like I wasn't that into it because I already knew other labels were talking to them and I didn't want to get into a bidding game, but it didn't work out for those labels and it did for me. After that, everything needs to fit, the material, the performance, their attitude and willingness to commit, and about a million other things. I won't lie and tell you there isn't more vain shit rolled up in there as well like who they know, what they look like, what their pasts are, etc.. any label that tells you different is lying to your face. One thing that is a big deal and has kept me from working with bands whose music I really enjoyed was their actions as people, I have to be willing to have these people represent me and I have to be willing to represent them.



What do you feel a label should do for a band in hardcore, and what should the band be giving the label in return?
It really depends on the goals of the band and the label. When I hook up with a band I sit down with them and we all get on the same page. If a band comes to me with the goals of touring a lot, like minimum 3-4

months of the year and generally going full on then they should expect me to step up and treat them as a full on band -- solid recording budget, solid marketing (ads, web, metal radio promo, etc). All that shit adds up. If a band wants to do their thing, play now and then. I'll still go all out, but their recording budget and certain other forms of monetary support would be less. It's just fair. Being in a band and running a label I see it from both sides. A band deserves a lot from a label. There are a lot of labels out there, the heads of which I'm friends with, that I would NEVER let my band work with, there are just shitty deals. At the same time there are a number of awesome labels that are really good to their bands like EVR. In the end everyone is always going to want more, bands want more and labels need to spend less, it's really a matter of getting on the same page from the start.

What are your goals, now and future for Ferret?

Honestly, I'm not entirely sure. I'm reaching the point where Ferret is becoming really really busy and the only way to allow it to grow at the speed it wants to is to feed it my time full on. In the not to distant future I'll have to figure that out. As far as my immediate goals? I have a few new artists that are putting themselves into their bands full on, quitting their jobs and hitting the road. My goal is to support them in that and see what we can do. I have some great shit coming out, I'd like to see some of it really blow up.

Where do you think hardcore is going in the future, and how does Ferret fit into the whole scheme of things?

I don't really know where hardcore is going. It's fucking weird, it's definitely changed since I got into it. My concern is that as it melds with the mainstream (which it is) it will get diluted. There are already so many hardcore bands that sing about worthless shit, that don't question anything, that promote violence, that will kick the shit out of some 17 year old kid that put on a show for them because no one showed up and they aren't getting paid enough, etc.

It doesn't help keep this alive. Hardcore is definitely going to keep getting more and more like a business, the music getting more and more commodified. Kids start bands and labels with an agenda to get big and make money right from the start now. I'm not passing judgment on that at all, it just is. Ferret will stick around as long as the label keeps supporting itself and it keeps being fun. I don't have any real notions of blowing up and making stacks of cash off this. I won't turn it away if it comes up, hell, I'd shit myself, but I'll be happy if I can keep putting out records that kids remember for awhile. My original goal was really to become one of those labels that people will always think of when they think of hardcore labels. The way I thought of Rev, Victory, Doghouse, New Age, and Conversion when I was growing up. I think I made it. I think Trustkill, Second Nature, Hydra Head, EVR, Escape Artist, Indecision and Ferret Music have all grown to be the new generation of labels like that. I love that. There are going to be new ones coming up as well.

Do you think that you unfairly came off as the bad guy in the whole ETID saga?
I personally think that if a label can't back their promises they're breaching their contract with the band. I've heard that the band wasn't going to do another cd for Goodfellow because there wasn't any budget anyway so why should you have to apologize for having backing? Ha, I don't want to get into this. Chris Logan is probably one of the coolest people I've met since I've been in hardcore. Chokehold were one of my favorite bands, since I got their demo -- all the way to their last show I loved them. Chris and I worked out the whole thing with ETID. They are a sick band I really wanted to work with, and if they were going to leave Goodfellow I figured I definitely wanted to work with them. I don't really feel like the bad guy, but I'm sure some people feel that way. That's cool. You know it's really weird. I didn't know what to do with that situation. I tried to work it out so things were cool with Chris and I and they are. It's also important that he and the band, a few members especially, work things out with Chris. It's not worth shitting away a friendship over any of this.



Andy from ETD says you're futuristic with your cool glasses (he kept coming to show them) and you're futuristic approach/thinking. Do you feel that you have a futuristic approach to running a label? Care to explain?

[illegible][illegible]

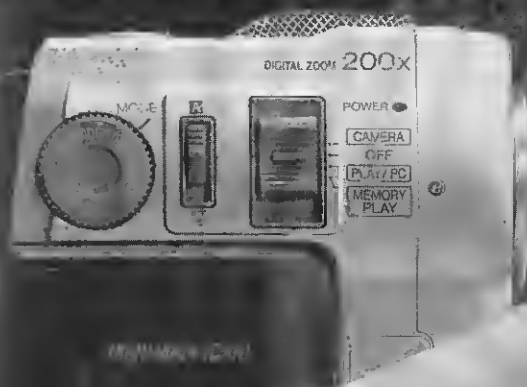
I heard that Perret has joined E! goes with another company that's going to put your same crazy disco and a bigger budget to run the label True? and I tell...
Haha, well I have to say my first I'm glad to work with, but it sounds like you got the exaggerated version of the story. Really it's nothing, really a bunch of people respect that that "Kerol" finally release a real hit record. We haven't heard anything if yet, but there are a lot of shows and plans for the future. There are more and definitely a lot of songs for the label, but it's not that crazy... it's not like it's affecting my business. I'll still be very happy.

[illegible]

What band/ver do you wish you could have released? (Circus Magics, Slayer, Spice Girls?) If there were any bands I would like to have my shelf name in it would have been Down Boys. First in price and last at The End. "Slowdown" is the Shit. Definitely not the last record is ever.

[illegible]

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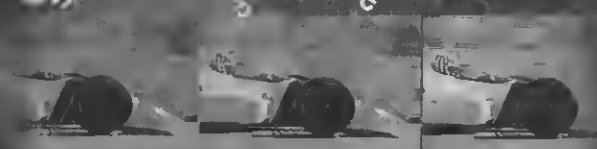
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mine shocks

Yannick Lorrain (the guy who played in UNION OF URANUS and then made the move to Memphis to play for HIS HERO IS GONE) got to see h-100s at a church. The story he told me about Tony Erba went something like this... "We (URANUS) played this riot with the h-100's. They came out throwing hammers at the audience. The show was in a church basement. The kid who put on the show was a first time promoter at the church hall. During the first song Tony knocked off the head of the Virgin Mary statue with his bass. He was using it like a baseball bat." I started to hear tons of stories about this notorious band. So much so that it started to earn Tony his reputation as the "Godfather of the Cleveland scene". LEFT FOR DEAD claimed h-100s to be their inspiration. The h-100s became a symbol for a kickstart to the scene. 9 SHOCKS TERROR followed in their footsteps (at least to kids from scenes outside of the rust belt). I got to see 9 SHOCKS in the basement of Who's Emma last summer. It was the first time I danced in years. They were so fuckin' awesome. I finally got what everyone had been talking about. Tony was

particularly inspirational with explanations and dedications in between sets. The in-between song banter reminded me of the enthusiasm behind "Crew" period 7 SECONDS. The urgency of hardcore from the early BYO days, later to find life in the YOUTH OF TODAY renaissance was reincarnated in this body of these scene veterans. 9 SHOCKS embodied that "all or nothing" ethic behind what hardcore is about. Accompanying this interview is a white trash glossary to help you interpret what Tony says.. Read on and get motivated. Start your own scene recovery project and win one for the ripper.

Who is in the band and what instruments do they play?

Wedge - drum; Steve - vox; Kev - lead gtr.; Erba - bass gtr.

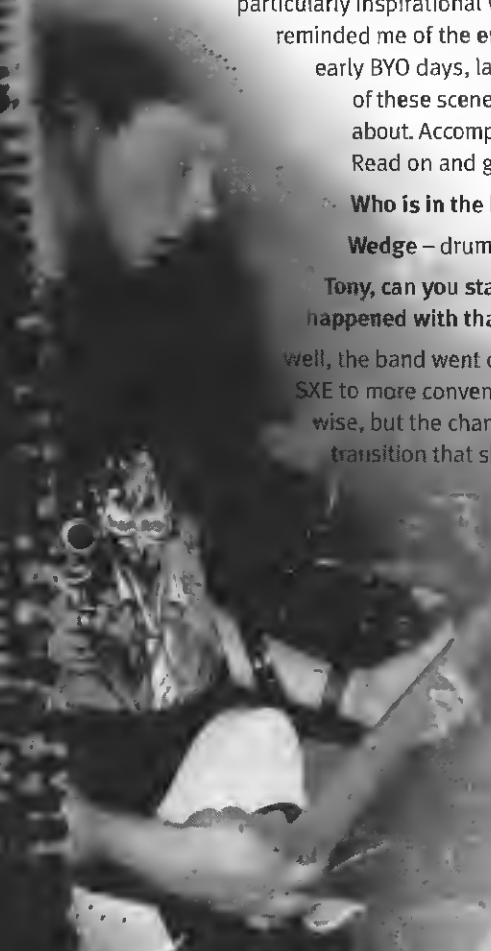
Tony, can you start off by giving us the lowdown on what happened with FACE VALUE? What happened with that band?

Well, the band went down the shitter in rapid fashion in late '92. The music went from youth-crew SXE to more conventional rock riffing, song structure and what not which I was fine with, music-wise, but the change was way too sudden for people that dug the band. That's the kind of transition that should take years to happen and suddenly we're practically doin' NUGENT's

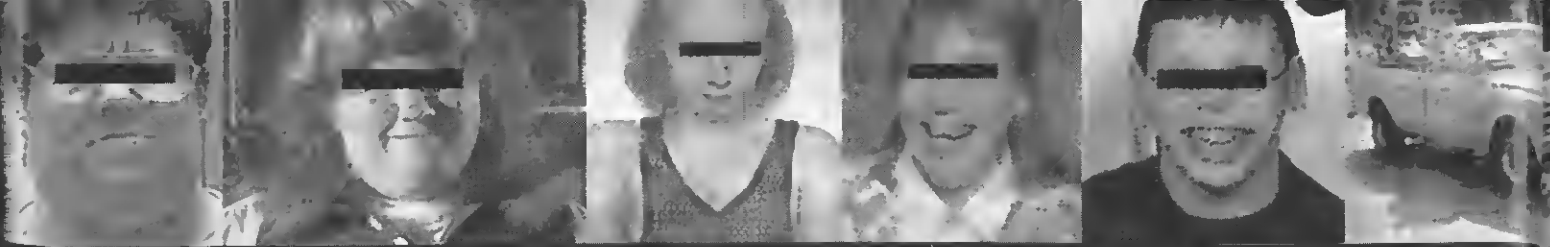
"Stranglehold" every night and kids were like, "what the fuck is THAT?" More than everything, really, was that our personalities, ideals, beliefs, attitudes, lifestyles, etc. were always markedly different and becoming this immensely popular band just magnified it. They were, and are, small-town Ohio crossover partier types who weren't "down for the struggle", y'know, dyed-in-the-wool punk rockers. And kids knew it. I finally reached a point where I couldn't hang and walked away. They still fuckin' went to Europe with any warm body they could find to be the stand-in vocalist, what a total joke. That's like THIN LIZZY without Phil!

How did the h-100s form?

Wedge and I were friends; him and some other ragers were in this great, criminally underrated Cleveland band called GAG REFLEX, I was their biggest fan.



for $\text{off}(n) \leq 2 \cdot \log n + 1$ and $\text{off}(m) \leq 2 \cdot \log m$ holds. Observe that, as $\log n \leq \log m$, $\text{off}(n) \leq 2 \cdot \log m + 1$ also holds. When $\text{off}(n) \leq \log m$, the word $\text{loc}(m)$ is inside $(1 - \frac{1}{m}) \cdot 2 \cdot \log m + 1$ and $\text{loc}(n)$ is inside $(1 - \frac{1}{m}) \cdot 2 \cdot \log m + 1$ as well.



I'd book 'em all the time with VALUE in Cleveland. They sounded like early POISON IDEA. So we talked about doing a balls-out thrash band as soon as I quit the hippie band. So Wedge and Chard from GAG REFLEX and Chris (who's my brother) and I started the h-100s AND commenced to wrecking.

Why did h-100s break up?

My brother and his – then whoreass – girlfriend moved out of my house, quit the band and moved to New Mexico with Paul from the RUINERS. I can't blame him for wanting to move to the desert. Fuck I'd love to do that. But fuck that bitch, she sucked. In retrospect it was kinda cool how it ended. We were around for a year and a half, put out three ripping records, almost never played a complete set on account of riots and bedlam, play our best show ever, and break up that night. Kids never knew what hit 'em.

What bands were all of you in previously?

Steve – MORMONS, YETI, RAZAK SOLAR SYSTEM (current, awesome!!).

Wedge – GAG REFLEX, CHEMICALLY RETARDED, FALSE HOPE, RUINERS, INMATES, BOMBBUILDER, h-100s, GORDON SOLIE MOTHERFUCKERS.

Kevin – CRIPPLE KID, RAZAK SOLAR SYSTEM, MORMONS, THE DUKES.

Tony – LEK, FACE VALUE, E.156th St. RHYTHM BAND, h-100s, GSMF, etc.

I heard there was a change in the line-up. You have a new guitarist. What happened with the old guitarist?

He didn't show up for a gig so off with his head! I love Kevin; he plays the shit out that battered old Tele.

How long has 9 Shocks Terror been together?

Since the summer of '96.

Where did the name 9 Shocks Terror come from?

It's the great LIPCREAM mini-LP, y'know, the one with "Yellow Beauty" and "Codeine Dream" and all that shit on it.

What do you sound like? How would you describe your sound to someone who has never heard of you?

GRAND FUNK RAILROAD and BUDGIE getting' wasted at a LIPCREAM party while GIRLSCHOOL borrow the car to go pick up the STALIN, listenin' to MOB 47 and UFO all the way.

What about the comparisons to 80's Japanese thrash? Do you find those comparisons legit?

Sure, we love those bands, they have that basic rock song structure played at a million miles an hour sound that comes natural, NOT forced to us, so it's no surprise that we sound the way we do. We NEVER force our sound, though. NEVER.

What records do you have out?

1) "Earth, Wind and the Sheik throwing Fire" 7"; 2) a split with Devoid Of Faith; 3) the "Zen and Art of Beating Your Ass" LP; and tracks on the following comps: "Spanking Nurse" (hi Craig); "Ohio Kings" (fuck that record); Suburban Voice #43 and the 15-year anniversary issue; "Midwest Rocks" 12". The new Havoc Records single is referred to as the "Mobile Terror Unit" ep. We have a song on the Sound Pollution comp (comin' out this spring); a split with the KILLERS on Gloom (that ain't out yet); and a new 12" out on Sound Pollution this summer, (this one'll blow the balls off a charging rhino at thirty paces). Stay tuned.

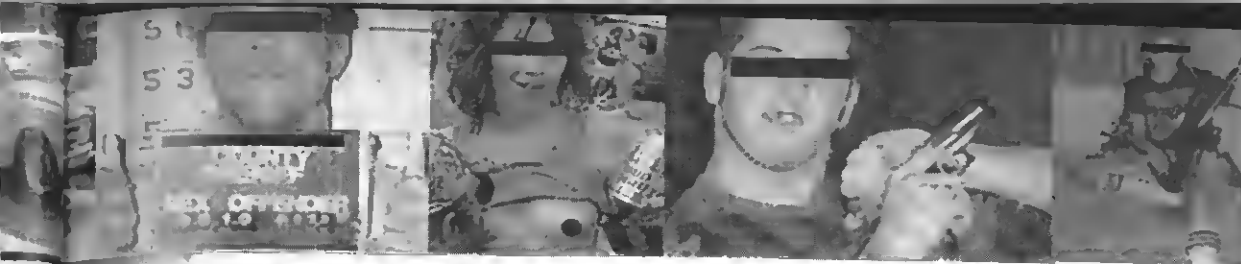


What is the name of the Sound Pollution release? Does it have a title, yet?

No, though we're working with "5-Year Contact High", or "Extreme Championship Wrecking".

The LP was recorded using analogue recording equipment – that's really rare these days. What kind of sound, from a production standpoint, were you trying to get? Was there a similar goal behind using vintage guitars and amps? Do you wear vintage underwear as well?

Just striving for that THICK, FAT, and WARM 70's sound. Tryin' to get Malcolm Young's guitar sound and Felix Pappalardi's bass sound; old Sunns and Marshall Super Leads and Acoustics and Music Man's with dirty pots are the way to fuckin' go, jack... My boxers are first pressing with original ass juice and felch stains. They're on the Rev board for \$US150, dick...



高のショーを終えたその晩に解散した。ファンは何が起こったのか全く知らない。

メンバーの過去のバンドの経歴について教えて？

Steve-MORMONS, YETI, RAZAK SOLAR SYSTEM (現在所属、最高!!) Wedge GAG REFLEX, CHEMICALLY RETARDED, FALSE HOPE, RUINERS, INMATES, BOMB BUILDER, h-100s, GORDON SOLIE MOTHER FUCKERS Kevin CRIPPLE KID, RAZAK SOLAR SYSTEM, MORMONS, THE DUKES Tony LEK, FACE VALUE, E.156th St. RHYTHM BAND, h-100s, GSMF, その他。

メンバーの変更について聞いたけど、新しいギタリストがいるようだけど、古いギタリストはどうしたの？

本番に来なかったから首にした。Kevinは最高だ、彼は前のTeleを遥かに上回るプレイだ。

9 Shocks Terrorは結成してどれくらい？

96年の夏以来。

9 Shocks Terrorの名前の由来は？

あの有名なLipcreamのミニLPからだよ、“Yellow Beauty”とか“Codeine Dream”とかが入ってたヤツ。

君達のサウンドを表現するとしたら？君達を全く知らない人達に君達のサウンドを説明するとしたら？

Grand Funk RailroadとBudgieがLipcream主催のパーティーで酔っ払ったところにStalinを向かえに行くのにGirlschoolが借りた車でMob47とUFOを聞きながら行くって感じ。

じゃあ、80年代の日本のスラッシュとの比較については？この比較は妥当だと思う？

勿論、その手のバンドは大好きだし、彼等の、ロックの基本音楽構成を時速100万マイルで自然に演奏する、あくまでも無理をしない、それが僕等がこういうサウンドだっていうのに不思議はない。僕等は絶対にサウンドを無理じいしないんだ。絶対。

今までに出したレコードは？

1)“Earth, Wind And The Sheik Throwing Fire” 4インチ盤; 2)Devoid Of Faithとのスプリット盤; 3)“Zen and Art Of Beating Your Ass” LP盤; そして次のコンプ中のトラック: “Spanking Nurse” (Craig元気?) ; “Ohio Kings” (このレコード最悪) ; Suburban Voice #43と15周年記念版; “Midwest Rocks” 12インチ盤。Havoc Recordsからの新しいシングルは“Mobile Terror Unit” ep盤と呼ばれている。新しい曲がSound Pollutionとのコンプ盤に入っている (今春リリース) ; KILLERSとのGloom (まだ出て無い) のスプリット盤; そして今年夏に12インチ盤をSound Pollutionから (これは突進してくるサイの玉も砕く位スゴい) 。期待して待ってて。

そのSound Pollutionからのリリースは何ていうの？もう題名は決まっているの？

まだ、でも今のところ“5-Year Contact High”または、“Extreme Championship Wrecking”の線で動いている。

リリースされたLPはアナログの録音技術を使っている、最近では珍しいけど、これは制作の視点からどんなサウンドを期待してた訳？古いギターやアンプを使ったのも同じ効果を狙った為？下着も古いのが趣味？

70年代の太く、豊かで暖かいサウンドを求めてただけだ。

Malcolm YoungのギターとFelix Pappalardiのベースのサウンドを決めようとしていたんだ。古いSunn'sとMarshall Super Leads, Acoustics, Music ManのWith Dirty Pots調でいくのが最高でしょう、キミ。僕のボクサー・パンツは先に特製のケツ汁とフェルチで染まっている。それが評議会に150米ドルでかけられて。。。

過去にリリースされた曲がかなりLPに入っていたのは、何故？

何でって、Chardがどうしてもないアル中であれ以上の曲をこなすプレッシャーに耐えられそうに無かったから。イイ奴なんだけど、この録音を一つのバンドとして乗り切れるか皆の心配の種だった。僕自身は古い曲をやり直すなんて全く思ってたかったけど、とにかく大変な状況だった。まあ、過ぎたことをくよくよ言いたくないけど。

歌詞の内容はどんなこと？

イヤな奴等とキライな仕事について。

いくつか曲のタイトルを紹介して？

“Hit it or Reality will go Flying out the Window” (どういう意味?!), “Yeti Smasher”, “Not a Fuckin' Anthem”, “9th Symbol”, “Attack with a Gas Mask”, etc...

歌詞の内容的観点から一番気に入っている曲は、それは何故？

殆ど全部かな、特にSteveが“80% of this place is filled with assholes and Speds”っていうのと、それか“Here's my foot, break it in half. Here's my cock, break it in half. Here's a sped, break him in half.

Why were so many previously released songs included on the LP?

'Cause Chard was a degenerate alcoholic who could barely handle the pressure of recording any more than we threw at him. Love that dude but it was anyone's guess if we would survive the studio as an intact band...believe me, it wasn't my choice to rehash all the old shit, it just was a very tense situation. That's not my style and we shan't be rehashing anymore.

What topics do you sing about?

Assholes and jobs we hate.

What are some of the titles to your songs?

"Hit it or Reality will go Flying out the Window" (what the fuck does THAT mean?!), "Yeti Smasher", "Not a Fuckin' Anthem", "9th Symbol", "Attack with a Gas Mask", etc...

What is your favorite song from a lyrical standpoint and why?

Almost all of them, especially the one where Steve goes "80% of this place is filled with assholes and Speds" or how about the one that goes "Here's my foot, break it in half. Here's my cock, break it in half. Here's a sped, break him in half. What's a sped? Shut the fuck up!!!" ...or the classic "Those bald dudes in jogging suits give me the fucking creeps!!" The kid's a bonafide GENIUS. I believe that as the gospel, brother.

You toured with Boulder this summer - how long did that last and how was the tour?

It was the most awesome spectacle I've ever experienced, getting to watch the best band alive right now dismantle my skull every night. What a blast. Waaaay too short. THE CASH REGISTERS from Indianapolis rule.

I heard a rumor that Wedge and Tony were put in charge of the next Cleveland fest. Is it true? Last year's fest was really different (not having shitty workshops, the general lack of distro tables, the fact that good bands actually played) and I think the differences made for a better fest - what can we expect this time around?

Expect this: Boulder, a Motorhead tribute band, and live professional wrestling. I'm NOT kidding.

What is your relationship like to the thug-core scene in Cleveland? Is Mean Steve pissed off that your singer uses "Lean Steve" as his e-mail address?

They blow, we rule. Mean Steve is obese. Tank is god.

Can you go into more detail about you knowing some of the cats from CONFRONT and INTEGRITY. Didn't you guys come up in the scene together with your former bands?

I guess, in some weird way, there's this unwritten respect they have for us older dudes. Some of those guys kinda 'step into character' if you know what I mean. I'll see those dudes at wrestling or at a bar or party and everyone's just smashing shit and laughing and what not. The two scenes don't interact with any frequency, but sometimes

they do and it's cordial and 'cool', I guess. Those guys are basically a bunch of degenerate gamblers and drunks. The only ones that anyone sweats is Blaze (pretty cool guy, crazy violent Russian loanshark), fatass Tony Pines (loser, scumbag, jagoff. Everyone's kicked the shit outta him at one time or another), and Steve (harmless, balding law school dropout into tanning, golf and bad rap). We don't care about their stupid bands and neither should anyone else.

Tony, I heard that you do a video dubbing service. What is it called and what kind of videos are they?

It's called "Crimson Mask Video" and I sell and trade 1,000s of rare pro wrestling, rock/punk, and bizarre videos. For a catalog, write to:

Crimson Mask,
5872 Edgehill Drive,
Parma Heights, OH
44130, USA.

How can people get in touch with the band?

Write to Wedge at:

122 Gillett,
Painesville, OH
44077-4258.

E-mail us at:

leansteve@yahoo.com,
cleverripper@yahoo.com, or
nineshocks@hotmail.com.

Any last comments?

We love all of our friends in Canada - cheers to Jaime, Katie, Imants, Mark Rodenheizer, Craig Caron, Naomi, yes you too Simon, dudes at Who's Emma, Mike Woodford, Craig Wattie, Leah Visser, and especially you, a long time ripper whom I've known since the MSI days, Stephen Perry. Thanks and see you in Hamilton or Toronto or Guelph or Red Deer or Lethbridge or Medicine Hat or wherever you go to thrash in Canada! Long live APRIL WINE !! 8TO rock!! LEE AARON rules!! Darby Mills of the HEADPINS is my baby!! HEAVY PETTIN' kick ass!! MALHAVOC are the devil's emissaries! RIK EMMETT - say no more!!



FULL CONTACT • 21



Seth Enslaw, known as Seth to his friends, has a well-deserved reputation as an insane, ballsy daredevil, and he's been well-documented in the *Fleshwound* Films **Crusty** video series. Starting with his leaping 200 ft, 5th floor jump off the highest peak of the Pyramid of Giza in a bone-crushing episode of film making, resulting in a broken nose and bruised back. While some may simply see Enslaw as a careless and reckless rider, it was his plan all along to push the limits on that jump, anyone in the movie knows so. After leaving upstate NY for his calling in California with only \$400 on an old pickup, Seth quickly gained a reputation for making up whatever skill he might have lacked with heart. And his plan has worked perfectly. Enslaw is being sponsored by *Honky Tonks*, *Edin's*, *Dark Physics*, a host of other companies as well as two new videos, his own **Seth: The Hard Way** which compiles all the **Crusty** footage as well as new footage. His attention at *Freemove* Young Dancer's world record 1,251 ft, and *Freemove* Smooth's feature film with Seth in the lead role playing himself. *Freemove Smooth* was originally made for *Parade* release under the

S

Shift label, but after going over budget and *Parade* wasn't interested, they put their name on the final product line to some of the content film company *Leafrock*, over an hour and finally put it out, according to Enslaw the film suffered because "they're horrible at putting it out and when it was released it was a weaker version of what by the time it was released the hype was gone."

Off the bike and away from the white matter scene, Seth is known for being a very quiet and laid-back guy who hasn't let his fame get to his head. When we called Seth at 11:30 am, as per our mutual friend's instructions, Seth was laid back and sleepy (never asked to start an interview). I was reassured that Seth isn't any more talkative even when he's fully awake. His recent attempt in the video with surviving away all the details, "I'd not go into the plan in line with Enslaw's mind or lifted to his right with a small hole in his right eye leaving some speculation as to whether or not Seth could ever recover from his injuries. If his injuries have affected him, as I ask him what went wrong with the attempt, it doesn't show. "We needed a larger tent, area with more room. As well we learned new stuff about the take off, landing on the bike itself" explains

Seth rather matter-of-factly. Enslow's is a life-longing taught him something about pain, styles and how many it takes to put you back together. Only 30 days. After 4 1/2 hours of surgery which included having his face poked down below his eyes, 7 titanium plates and 55 stainless steel staples to hold his head back together, he was jumping monster trucks in 11 days. Yes, the 7 others riders to not even wear a helmet.

Until it is next time, Seth is happy to use his money to jump and making some money to make another video and travel. You can count on France not being on his list of countries to visit. In the video Seth stores his dislike for French "Culture" when he took the \$250,000 prize money and then he had to jump at a show in France (+ airfare) and in return gave them "just risk" with Seth's video. If the like and watching the video and the video is "an'ing it all" by giving the crowd the finger. Yes, in the insult, Seth says there hasn't been any backlash from the Frenchies. "The producers were f---ing me!" laughs Enslow. "They were confused. I just told them the three rule truck." Chances are

Enter Seth.

With his next ride not being yet scheduled, Enslow is willing to wait on the money is willing to put up the cash to make the jump an event and get it aired on TV. "Until then I'm just going to run the web site and keep pumping it." What will be a side room in the rest with? "I figure about 3,000 feet will take some time to rest with." While it's some time away still, Enslow knows what his plans for after his divorce career is in the books, and "I'll look for him to be in the freestyle show online to the web."

"I'm in it to travel, build Harley's and maybe open an extreme sports bar or a chill." With his experience with **Freeze / Smooth**, is there a chance of future work in the future after this pumping days are done? "It's not something I'm going to do after four years, it'd be good to do some if it came my way, wherever happens."

While the details of the next attempt aren't finalized, Enslow has a few more. The Las Vegas city's runway. Bill with Seth's schedule and put up a date info in his web site www.thebestweb.com.

BE THE

Enslow won't be invited back on that's just fine with him. "I don't really like it there, I try and stay away from there."

Seth picks no bones about the fact that he's in this for the money. He's started his own company **Enslow & Associates** which will release another video of new jumps in the same vein as the **Hard Way** vid, and sell stuff like his Seth performance figure which comes with a first cycle and accessories. What's it like having your own set in figure? "I was at it," exclaims Seth, "they use a mold of your face so it looks like you," pointing out "that's where Evil Knevil and all his cash was in the toys and merch." Adding, "I'm going to build this as hard as possible." Which brings up the King of the Evil Knevil. For those who may not know the difference between the two, let Seth state the obvious. "It's back on. I'll say who has never been to jump." His jumps are a lot safer, he just uses the right equipment to make it look better than it is. People are tired of the name and want something new."



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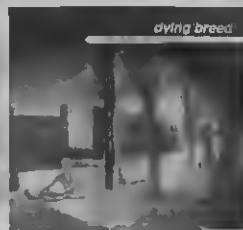
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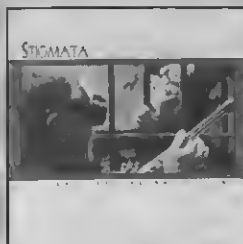
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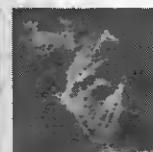
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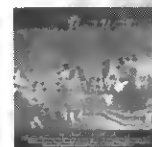
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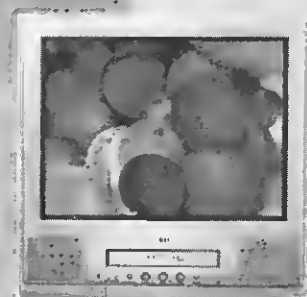


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SICK





PROFIT ALL

Interview and photos by RedFC

Sick Of It All have been playing their style of NY hardcore for almost 15 years now. In that time they've become successful enough to travel to and play shows where most people will never get a chance to even see. They've survived member changes, the tough NY scene and the label of sellouts after signing with major label EastWest records for 3 releases before being released and returning to sign with independent label Fat Wreck. The fact that they were able to return to the hardcore scene after being with a major label shows that the band has staying power.

With releases like 1989's "Blood, Sweat and No Tears", SOIA quickly developed a name as a contender to the NYHC thrown owned by such bands as the Cro-Mags and Agnostic Front. The band went through a rotating door of drummers and bassists until drummer Armand who played on Blood Sweat. Rejoined and bassist Craig Setari joined after the breakup of Agnostic Front solidifying the bands lineup and sound.

When the band was left without a label after the now classic "Built To Last" was released, the word on the street had SOIA signing with hardcore biggie Victory Records. The band surprised everyone by not only turning down Victory but by signing with West coast label Fat Wreck famous for bands like NOFX and the SoCal sound.

Guitarist Pete Koller explains the bands decision to go with Fat Wreck.

"Fat is the best label we've ever been on! Great people own it and great people work there. As for Victory, the label was not good for us and the guy who runs it is the biggest asshole in the world."

The band is currently working on their second full length for Fat entitled "Yours Truly" which despite the title hyped as being their heaviest and best effort to date, from those who've heard early mixes and the band itself. "It's much meaner, more alive & sounds better than "Call To Arms," warns Koller.

That's not to say that call to Arms" wasn't well received. The response to CTA's was really good in the US and great in Europe as always even compared to earlier releases."

"Yours Truly" is due out November 21 and should have 17 songs (sorry, no Straight Ahead covers this time around).

Rumors of all the old Straight Ahead and rest in Pieces being re-released by Setari seem to be just that. Setari explains that while he would like to have the old material re-released, it doesn't look like it will be happening any time soon. According to Setari, all the people who've offered to put it out have been "shady."

With SOIA occasionally doing covers on cds and live, including a reunion at the Hardcore for Hunger show a few summers back, Straight Ahead's popularity hasn't dwindled over the years. Who ever does manage to put the re-release out will be guaranteed great sales.

The closest Straight Ahead fans can get is Setari's side band Creep Division who've just released their first effort on Indecision Records.

While Vocalist Lou Koller says they haven't been getting the sellout tag pegged on them in a while, he does admit there's still a few who sometimes state their opinion on the matter. Setari defends their right to be able to make a living doing the band especially after paying their dues in the underground scene for a number of years.

In the last 5 or so years the hardcore scene has developed into a more business savvy scene where thanks to easier access to the internet etc, bands have been able to get a larger return on their investment. With websites, and mainstream interest in hardcore increasing over the years it seems only natural that hardcore bands can play huge shows like Ozzfest with such mainstream bands like the Deftones and Korn. Bands are now gaining sponsors like ESP guitars and clothing companies like Vans and Etnies shoes as well as having stores, clothing lines of their own.

SOIA have their Alleyway Crew clothing line in such specialty stores like "Sub-mission in Tokyo, Japan.

While some might look at it as a smart business investment, hardcore fans might look at this as another way of selling out. Drummer Armand Majidi insists that the band have no hand in the store and don't profit from the sales of Alleyway Crew merch sold there. According to Majidi the store is run by Japanese hardcore band Decay who are their friends of the band and also sell H2o and Ensign merch in addition to SOIA merch. All I can say, with basket ball jerseys going for \$88 and shirts getting up to \$55, some one is sure making some sweet profits there!



Sick Of It Allは彼等流のNYスタイルのハードコアを15年あまりプレイしてきた。その間に成功し、多くのファンが簡単には観に行けない様な遠くにまでもツアーが出来るまでになった。バンドはメンバー・チェンジ、困難なNYシーンも乗り越え、メジャーなレーベルEastWest Recordsから3枚リリースをする前にレーベルの売り払いを経験、独立レーベルであるFat Wreckに戻ってる。メジャーなレーベルとの契約後にもう一度ハードコアに戻って来られるということはバンドの実力故ではないだろうか。

1989年のリリース"Blood Sweat And No Tears"からSOIAはCro-MagsやAgnostic Front等のバンドのものであった

NYHCの王座の継承者として名を築いた。元Blood Sweat ドラマーのArmandが戻ってくるまでバンドはドラマーとベースが入れ替わり立ち替わり替わっているという状況だった。が、ベーシストCraig SetariのAgnostic Front解散後の参加で、バンドはメンバー面でもサウンド面でも更に結束を固める結果となった。

今ではクラシック化している"Built To Last"リリース後にバンドがどこのレーベルとも契約していなかった時に、巷ではSOIAがハードコアの大物Victory Recordsと契約をしたという噂が流れた。バンドは、Victoryの誘いを断わっただけでなく、NOFXやSoCalサウンドで知られる西海岸のレーベルFat Wreckとの契約を発表して皆を驚かせた。ギターPete KollerがバンドのFat Wreckへの決断を説明してくれる。

「Fatは僕達が使ったレーベルの中でも最高だ！経営者も働く人達も皆いい人達ばかりだ。Victoryに関しては僕達には合わないと思ったし、経営者は世界一の大バカ野郎だ。」

バンドは現在Fatと2番目のフル盤に取りかかっている、"Yours Truly"と呼ばれるタイトルに似合わず、バンド並びに録音初期のミックスを聴いた誰もが、これが彼等の結成以来一番ヘビーで最高の出来だと期待している。Kollerいわく、「"Call To Arms"よりもサウンド的にもっと激しく、生きている。

別に"Call To Arms"が良く受け止められなかった訳じゃない。事実、CTAはアメリカでもヨーロッパでもそれまでのリリースに比べてもかなり良かった。

"Yours Truly"は10月31日に17曲（今回はStraight Aheadのカバー無し、ゴメン）でリリースの予定。

Straight Ahead全部と残りをPiecesでSetariで再リリースするという噂は、噂として終わりそうだ。Setariとしても古いものの再リリースをしたいのはやまやまだがすぐには



実現しそうにないようだ。Setariによるとアプローチしてきた人達は皆信用出来そうに無かったそうだ。

SOIAの度々の、CDやライブ（数年前の夏のHardcore For Hungerショーを含む）カバーもあり、Straight Aheadの人気は年々落ち目を見ることはない。この再リリースをどのレーベルが果たすことになってもその売り上げは保証されたも同然だ。Straight Aheadのファンがそれに近いものにありつけるとしたら、つい先日第一作目をIndecision RecordsからリリースしたばかりのSetariのもう一つのバンドCreep Divisionだろう。

ヴォーカルのLou Kollerによるとバンドは売り切れの札をつけられるほどのヒットは長い間ないが、それについての意見をよく聞かされるそうだ。Setariは彼等がバンドだけで生計を立てていけるのも、長年のアンダーグラウンド活動のもたらした功績の当然の権利だと主張している。

この5年余りの間にインターネット等の普及に伴い、バンドの投資に対する利益も増し、ハードコア・シーンはビジネス感覚が発達してきている。また、Webサイトからも年々ハードコアへの一般からの関心が高まり、ハードコアバンドがDeftonesやKornみたいな主流バンドとOzzfestのような大きなショーでプレイできるのも自然の流れだろう。バンドはESPギターやVans, Etnies Shoesのような衣類店のスポンサーがついてきたり自分の店やファッション・ブランドを所有したりしている。SOIAは日本の東京にあるSubmissionのような専門店で特製ブランドAlleyway Crewを入れている。これを利口なビジネス投資と考えることもできる手前、ただの金儲け主義だという見方をするハードコア・ファンもいる。ドラマーArmand Majidiによると、バンドは店には手を出していないし、店で売られているAlleyway Crewグッズからの収益はないと主張している。また、彼は、店が彼等の友人の日本のハードコアバンドDecay

によって運営されていて
SOIAグッズの他にも
H2O, Ensignグッズも売
られていると言っている
。自分の意見としてはバ
スケ・シャツが88ドル
、他のシャツが55ドル
で売られているからには
誰かが儲けているに違
いない。

ハードコアのバンドとシ
ーン全体が店を出す等の
ビジネスに手を出すなど
、現代のシーンがメイ
ンストリームのビジネス流
の金儲け主義の面ばかり
似てきているようだ。

これについてKollerに意
見を求めると「これはあ
くまでビジネスで、もし
そう思わないのなら数年
後にもう一度会いたいも
んだ」という。



最近ハードコア・バンド

が北米のハードコアのキッズの事を、例えば日本のキッズ
に比べて甘やかされていると比較されているが、Kollerは
それが必ずしも正しい見解ではないという、「そういう子
達も大勢いるけど、皆じゃない。中には僕くらい本当に音
楽が好きなき子達もいる。」Kollerは日本のハードコア・シ
ーンを次のように言っている、「日本とは状況が少し違う。
ファンはシーンに浸っているだけじゃなくてもっと音楽に
ハマっているんだ、言ってる事分かるよね。」

バンドがハードコア・シーンに戻って以来、売れ行きが停
滞しているが、去年夏の、今は悪名高いカナダ越境事件か
らバンドが認める以上にバンドの収益が高いのではと噂さ
れている。Warpedツアーでカナダに入るのに現金を持ち
込みすぎという理由で入国拒否をされたいという噂が
立った(1万ドル以上所持していると入国管理で嫌疑が掛
けられる)。噂は更に、彼等が2万ドル以上を所持してい
ただけでなく、現金にコカインの痕跡があった等と広がっ
ている。紙幣が数年もの間に株式ブローカーから葉の売人
へと、様々な人達の手を渡っている事を考えても、現金につ
いたドラッグがバンドのものだと判明したとは信じ難い。
バンド側の話しをLouがしてくれた。「奴等は(入国管理
が)僕達が持っていないものまで探していた。だから僕達
の金を全部没収して国境で何時間も拘束したんだ。現金を
あれだけ持ってた理由もただ単にWarpedツアーの終わ
りに近かったから、それだけ。結局カナダへ入国が許可され
た時、これ以上運が続く事に賭けなかった。それに金が全
然無かった。

Louが続ける、「入管の奴は最高にやな奴だった! NYに
帰ってからクリスマスに近かったかな、散歩したらマネ
ジャーから、金を返してもらおう手続きの為に入管の奴と電
話をするように言われた。話しもしたくなかったから、他
人に僕のフリをさせたりとか、でも最終的には話すハメに
なった。とにかく、電話に出て、大バカ野郎が、クリスマ

スのショッピングをしているかい? って聞いてきた。してな
いって答えたら「そりゃそうだろ、俺がお前の金を全部差し
押さえているからな」って、笑いやがった!

あのバカ、AIDSにでもかかって死ねばいい! 奴の事を好き
な奴は皆AIDSで死じまえ!」

ショーをやらなかったのはカナダが嫌いだ、とかカナダ人
に対して問題があるからじゃない。それに入管の奴がカナダ人
だったからでもない。僕達は国境警備からいつもそういう待
遇を受けている。アメリカ側でも何の為にカナダまでショー
をしに行くのか、とか聞かれる。Louがこう締めくくる、「
結果的には奴等が僕達をおとしめようとしたけど、結局は僕
達の金を返すハメになった。それ以後問題は全く起こってい
ない。」

最期に何か言いたい事、または最近のハードコア・シーンで
変わると良いと思う点については? 「皆が着ている服じゃな
くて、もっと音楽に興味を持ってほしい。楽しんでほしい、
バカにするんじゃなくて。皆、自分が信じる自己を主張す
べきだと思う、他の誰かがいった事に従うんじゃなく。かつ
ては自由な思想を持つ集団のシーンだった、もう一度そうあ
ることを願うよ!」

Sick Of It AllをNYハードコアの伝説とも、ハードコアの売り
渡しも、どんな見方をしてもバンドからの謝罪は期待できな
いだろう、何といても彼等は自分達の一番やりたいことをや
っているから、ハードコアをプレイすること。それだけ。

SOIAのCDリリース情報やツアー日時についてはFat Wreck
のWebサイトwww.fatwreck.comをご覧ください。



With hardcore bands and the scene in general getting more involved in businesses like stores, the scene seems today seems to be becoming more like the mainstream with it's concerns becoming more money oriented and of a business.

When asked if this seemed true from his experiences, Koller simply states, "This is a business, if you don't think so, then I'd like to see you in a few years"

With lots of hardcore bands today calling North American hardcore kids spoiled compared to kids in say Japan, Koller says that isn't necessarily true, "A lot of them are, but not all of them. There are some who still love this music as much as myself." Koller explains the hardcore scene in Japan. "Things in Japan are just a little different. The kids are more into the music not just the scene, if you know what I'm saying"

While the band maybe hasn't been called sellouts to their faces since their return to the hardcore scene, incidents such as the now infamous Canadian border crossing last summer put the idea that the band was perhaps making more money than they are willing to admit. While crossing into Canada on the Warped tour, the band was rumored to be refused entry in to Canada due to the fact they had too much cash on their possession (anything over \$10,000 is considered suspicious by authorities). Rumors then spread that not only did the band have over \$20,000 US on them, but there was also traces of cocaine on the cash. The fact that you're talking about money that has changed hands over a number of years from stock brokers to crackheads, the mere idea that any drugs found n the cash could be traced back to the band was ridiculous. Lou gives us the band's side of the story.

"They were looking for something that we did not have. So they decided to fuck with us and took all the money we had and held us at the border for hours. We had all that cash because we were at the end

of the Warped tour, that's all. When we were finally allowed to enter Canada, we decided that it was a good idea for us to just not push our luck any further. Plus the fact we didn't have any money.

Lou continues, "that border guy was such an asshole! When I was back in NY around Christmas was walking around when I get a call from our manager who says I have to talk to the border guard on the phone to release our money. I didn't want to talk to the guy, let someone else pretend to be me, but had to in the end. Anyway, I get on the phone and the asshole asks me if I'm doing my Christmas shopping, when I said no he says "Yeah, that's because I have all your money, and laughs!

I hope that guy dies of fucking AIDS! I hope anyone who likes him dies of AIDS!!"

It wasn't anything against Canada or Canadian's that we didn't make the show. It's not even the fact that the border guy was Canadian. We get the same shit from ALL border guards. We get US guards asking us why we're going into Canada to play shows and shit like that" Lou sums up the story like this; "It came down to the fact that they tried to screw us and in the end they had to give our money back. We haven't had any problems since."

As for any final thought or what he'd like to see change in the hardcore scene today? "For people to be into the music, not what they're wearing, have fun, not make fun. People should really be what they FEEL like being not what the rest say to be. This was once a scene of free thinkers, I'd like to see that again!"

So whether you look at Sick of It All as NY hardcore legends, or hardcore sellouts, you won't be getting any apologies from them for making a living at doing what they love to do. Play hardcore. Period

Check out the Fat Wreck website at www.fatwreck.com for SOIA cd release information and tour dates.



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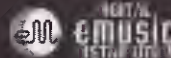


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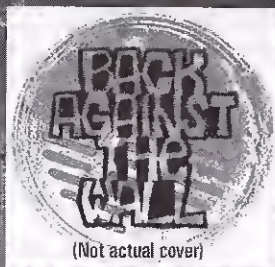
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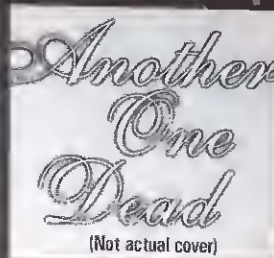
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BOOK REVIEWS by RodFC

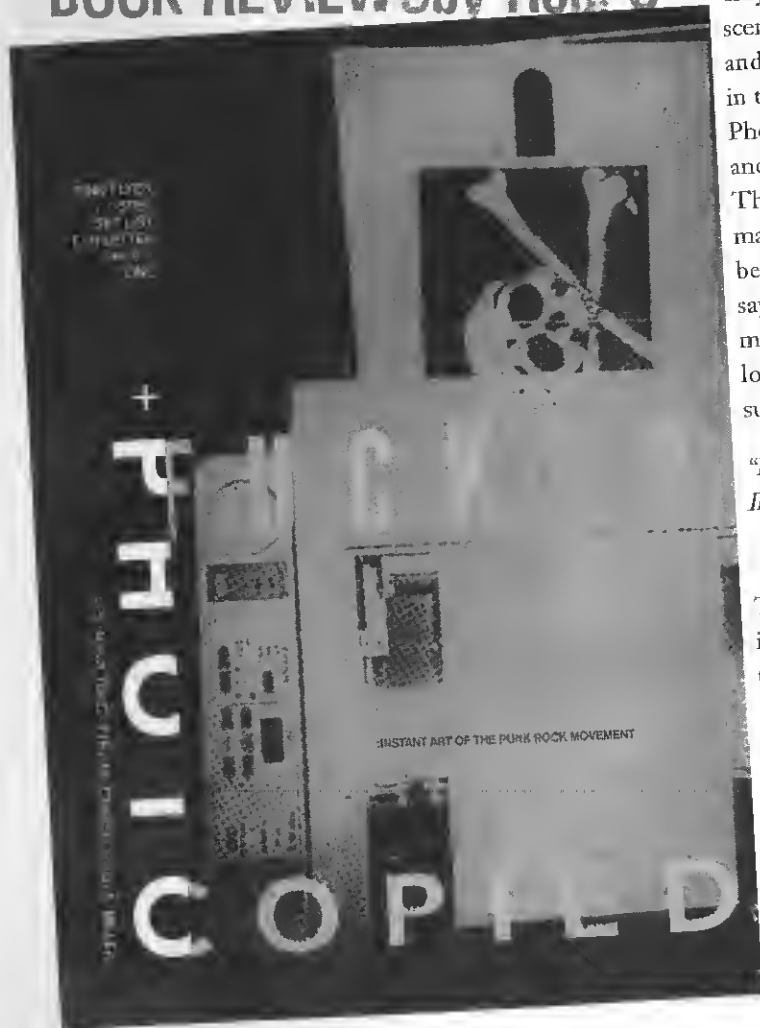
FUCKED UP AND PHOTOCOPIED:

by Brian Ray Turcotte and Christopher T. Miller (Ginkgo Press)

This book is one of the best, if not *the* best representation of the hardcore scene through the years. With examples of flyer art from such bands as JFA, Minor Threat, Dead Kennedys and Black Flag. It not only represents the music and bands of the day but also the state of the scene and the trends of hardcore. If you compare the artwork of the 70 and 80s to what's going on today you can see how the scene has changed in terms of creativity originality and work ethic, with the Adobe Photoshop™, Quark™ and other software programs replacing the cut and paste generation with slick lazy and rather un inventive flyer art. These flyers reflect, to an extent, what's going on in hardcore today with many hands having little or nothing to say in their lyrics and shows becoming the boring monkey-see-monkey-do attitude of today. Not saying that everything was better in the day, but that over the years for many reasons, computer technology being a big influence, the scene has lost a lot of it's creativity and hands-on approach to things. The perfect summary is in producer Spot's quote:

*"IF YOU WERE THERE, NO EXPLANATION IS NECESSARY,
IF YOU WEREN'T, NO EXPLANATION WILL EVER BE SATISFACTORY..."*

This is a book that not only represents hardcore's past, but should also influence and inspire those in hardcore today. This is most likely one of the best representation of the hardcore scene by a book to date. Excellent.



Booth-Clibborn Editions/Ginkgo Press

Much like the **Fucked Up and Photocopied** book documents artwork and ideals of hardcore, **Dysfunctional** serves as a reference of skate culture with a collection of stories, advertisements, lots of photos and deck artwork from back issues of Thrasher, Transworld Skate, Big Brother and Slap. Great layouts, as well as information and history that not only serves as a collector piece for scenesters, but as an educational reference book for those new to the skate scene. A great book that can draw interest from people who don't care for skating at all, with a great mix of art, history and style that makes it a book that keeps you picking it up and checking it out.

TECHNICAL KNOCKOUT

written by Mark Finklestein

Hey! I had the opportunity these last couple of weeks to test out a piece of gear I've had my eye on since it came on the market fairly recently.

The BSS DPR944 which is a dual gate/dual parametric dynamic compressor is one of the first of a less expensive series developed by Brooke Siren Systems.. a high end, well respected manufacturer of PA equipment used extensively worldwide. They've made a more affordable OPAL series and this was my first chance to try it out and really put it through some rigorous testing.

The unit consists of two noise gates and two dynamic compressors. A nice choice for any situation on the road or studio where you may want both gating and compressing facilities without taking up much space (it's one rack space) and without costing a lot of money (suggested Canadian retail is \$1440.00).

I'll first explain what the two basic functions of the unit are designed to do. The noise gate, for those who are unfamiliar, is a way of shutting off the signal

on a channel of a mixing console until it's needed. It turns the signal flow of the channel on and off automatically by sensing if the channel is being used.. most commonly by a drum. The sound of the drum opens the gate which then opens the channel and allows the signal to pass through. The gate then closes the path in a controlled fashion and waits for the next signal, which would be the next time the drum is hit. It is used primarily for two reasons.. isolation, meaning keeping the channel off when it's not needed so that adjacent instruments (another drum) to that channel's microphone are not picked up and also to tailor the sound somewhat as in the case of a very live sounding floor tom that you wish wasn't so live sounding ..ie. implementing a faster decay by forcing the gate closed in a specifically set time to make the drum sound a little more dead or controlled with less after ring. For example, you would probably want a kick drum gate to close quickly, maybe in a tenth of a second, to give a nice tight punchy sound whereas a floor tom would close more slowly to allow some natural decay.. probably a half second or so.

The compressors used in this unit are quite a bit different than most commonly available on the market. Normally a compressor is basically used to keep a lid or ceiling on the overall volume of a signal whether it's a vocal, a musical instrument or a whole mix. It listens electronically to the sound and when it reaches a user pre-defined level (threshold) begins to compress or limit its volume.

The BSS parametric dynamic processor does more than that. It allows you to choose a specific frequency to work on instead of compressing the entire signal. It lets you pick out the most offending section whether its the grating 2-4Khz screech of a really abrasive sounding singer, the 250 Hz low mid woof of a husky sounding voice, the 125hz boominess of a bass guitar or even a single note on an uneven sounding acoustic guitar or piano. You can search the entire usable sound frequency spectrum on any source, from very low to

very high, compress just that area and leave the rest of the sound untouched. This gives it a more lively dynamic and natural sound without the loss of volume or a pumping/breathing effect that can happen with conventional compression methods.

I used the dynamic processing on a few different sources, primarily vocals and bass guitar, where compressors are most commonly used in a live (or studio) situation. I have had quite a bit of experience using its predecessor the BSS DPR901.. a high quality 4-band processor designed mostly for vocalists (the 901 will allow you to pick any four frequency ranges to individually process as opposed to my test unit's one). I have to say the 944 performed extremely well. It was easy to pick out the offensive part of the sound source

mix channel thus giving me even more flexibility on shaping the sound. It passed this little test with flying colors, each band working perfectly and adding no audible noise to the mix as may occasionally happen when connecting two separate compressors in line with each other. I'm a little surprised there isn't a switch on the front or rear panel allowing you to do this without repatching. That would be a very handy feature.

My only complaint about the dynamic processor was that when there is a signal present and you try to bypass the function, using a very obvious bypass switch, there is an audible click that can be heard even over the din of a band playing. I had to wait for a short break in the singing or playing to use the bypass because for some reason when there was no signal the



by just sweeping through the entire frequency range and listening for the range that part of the signal is expected to be. As well as the well known attack and release controls, the 944 has a 'listen' button which allows you to hear the signal being processed. This is useful for checking the level of the signal and for ensuring that the compressor is working correctly. The 'listen' button is located on the front panel, and is a small, round, push-button. It is located to the right of the 'attack' knob. The 'listen' button is used to listen to the signal being processed. It is a small, round, push-button. It is located to the right of the 'attack' knob. The 'listen' button is used to listen to the signal being processed. It is a small, round, push-button. It is located to the right of the 'attack' knob.

Having a control to process the signal in a single band is a useful feature. It's only when it was turned on that the compressor would process the signal in the selected band. This is a useful feature for processing individual channels in a mix.

The compressor is a high-quality unit. It has a lot of features and controls. It is a good choice for anyone who wants to process audio signals in a professional way.

The compressor is a high-quality unit. It has a lot of features and controls. It is a good choice for anyone who wants to process audio signals in a professional way.

signal was not present. That made it a little difficult to make a distinction between the effected and non-effected signal. One other small annoyance is the way the numbers around the knobs are arranged. Some of the numbers are very close together, and some are very far apart. This makes it difficult to read the values of the knobs. However, once you get used to the layout, it becomes easier to use. The compressor is a high-quality unit. It has a lot of features and controls. It is a good choice for anyone who wants to process audio signals in a professional way.

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vocals: Daisuke guitar: Takemura guitar: Tomoki bass: Sakoda drums: Fujimoto

One of the best new Japanese metalcore bands today is Kobe's Dying Race who play crushing All Out War-ish metalcore without falling into the copycat trap too many Japanese bands these days are succumbing to. While I was in Japan this summer I hooked up with the band after their show at the Sun Hall in Osaka for the Japanese version of the Superbowl of Hardcore.

What bands were the members in before DR?

Tomoki: Fujimoto, Sakoda and me were in "Age Limit 20", which had sort of a pre-Dying Race sound. Daisuke used to sing for "Protest", a NYHC style band and Takemura was in the death metal band called "Cryptic Revelation", the 1st album is great!!

How did you hookup with SIH Recs and how do you like the label?

Tomoki: In '97 SIH released two Age Limit 20 7 inches. We've always been friends through shows. So SIH has given DR good support since the start.

What's the scene like in Japan? Are there alot of shows?

Tomoki: Yes, there are lots of shows in Japan. Alot of bands from the US or where ever tour here. There aren't really alot of hardcore bands in Japan though. Like for instance, our scene in Kobe, we are the only East Coast[US] hardcore style band, which isn't so popular here. Kobe bands tend to be more punk/japcore style.

What are DR's lyrics about?

Daisuke: I sing about my lifestyle, personal thoughts and experiences that I feel our audience can relate to.

What's the biggest problem in the Japanese hardcore scene in general?

Being there are very few HC bands here, different types of bands get billed together at shows. So we'll play with say punk bands that aren't really into what we play. Other than that I guess the same type problems any scene has.

Who are some of the bands you like? (Japanese/US)

For Japanese bands TJ Maxx, Second To None, Device Change and State Craft. For US Merauder, Cro-Mags... mostly a lot of NYHC bands. There are more but that's all that comes to mind right now.

Have you ever toured the US/North America, and how important is that to the band?

No, but we'd love to tour with other HC bands in the US. That would be our ultimate goal.

神戸のDying Raceは、最近のAll Out Warタイプもどきのコピー・バンドが陥りがちの失敗で終わる事のない、今の日本の新しいメタルコア・バンドの中でも一番最高のバンドです。今年の夏、在日中に大阪のサン・ホールで開催された、日本版スーパー・ボール級ハードコアのショーの後彼等の話しを聞く事ができました。

DR結成前の各メンバーの所属バンドを教えて?

トモキ: フジモト、サコダと僕はDying Raceの原形みたいなサウンドを持つ "Age Limit 20"ってバンドにいた。ダイスケはNYHCスタイルのバンド、"Protest"で歌ってて、タケムラは "Cryptic Revelation"っていうデスメタル・バンドに所属してた。最初のアルバムはスゴイぜ!!

SIH Recsと契約をしたきっかけは何? このレーベルをどう思う?

トモキ: 97年にSIHがAge Limit 20の7インチ版を2枚リリースした。以後ずっとショーを通じて友達だ。だからSIHはDRにとって始めからささえてくれていたようなもんだ。

日本のシーンはどんな感じ? ショーは頻繁に行われますか?

トモキ: そうだね、日本でショーはかなり頻繁に行われている。アメリカとか他の国のバンドも沢山ツアーしに来る。ハードコア・バンドの数は日本は少ない。例えば僕達のシーン、神戸をとってみても僕等がこの辺で唯一の東海岸(アメリカ)風ハードコアのバンドで、この辺ではそんなにポピュラーじゃない。神戸のバンドはどちらかというとパンク/ジャップコアに傾いていると思う。

DRの歌詞の内容はどういうもの?

ダイスケ: 自分のライフ・スタイルとか個人的な思想や経験とか聴く観客が共感できる事を歌っている。

日本のハードコア・シーンで一般的に共通した一番の問題点は何ですか?

ハードコア・バンドが少ないから違うタイプの音楽バンドが一つのショーで共演させられる。だから、僕らの音楽に全く興味ない、パンク・バンドとかとプレイしたりする訳。それ以外は他のどこのシーンにもある様な問題じゃないかな。

dying Race

Interview and photos by RodFC



どんなバンドが好き(日本/アメリカ)?
日本のバンドだとT.M.Revolution、Second Step Nation、Devise、Cherry Poppin' Darts、State Champs。アメリカだとMemphis、Crucial、とか。あとNYHCバンドが多い。他にもいろいろと音楽に没入するのはそんなところかな。

アメリカ/北米をツアーした経験はありますか?それはバンドにとってどの程度重要ですか?
まだですけど、機会が来たらNYHCバンドとアメリカをツアーしたい。それができたらいいかな。



近々リリース予定はあるか?

これまで比較的新しいレーベルのHukeboxから1stからDevise、Cherry Poppin' Darts、2ndからHukeboxの2ndを予定してる。

最近の新しいハードコアは日本ではどう受け止められていますか?

最近の流行り出して来たところから、日本のファン全体的にはアメリカのおビョーナススタイルに風向きだ。特に男、実写系スタイルとか。

日本コreshinの成長/個性部分を教えてください

ダンスや、音楽、ファッション、音楽の道を研ぎ磨いて、そのコreshinを大切にしている。だから自分と似ていていいけど、自分と近い位置を占めない。自分、この辺りファンには通じやすいHCバンドで、日本の音楽には通じやすい(1stのバンド、おビョーナススタイル)。2nd、3rdのバンドが、自分と近いハードコアのサウンドを追求する方向になる。

君の意見としては、NYサウンドをただ真似しているだけのバンドが多いと思う?

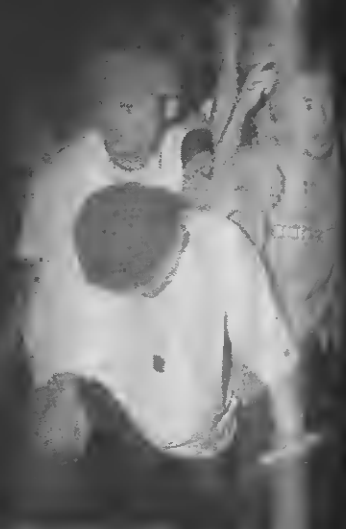
トモちゃんや他のバンドがそんな感じ。でも最近のNYHCのサウンドに感銘を受けてるけど、自分には自分だけのサウンドを求めたいと言っている。音楽をただ真似するだけでなく、自分と違うところがある。

英語力がそれほど強くもなく、英語で作詞/歌う日本のバンドが随分増えてきている。どうして日本語じゃなく、英語で作詞をするのか?

さっきも言った通り、僕等は北米アメリカのバンドに影響を受けているから、それで歌詞も英語のバンドの曲は日本語でもファンを増やす。アメリカだけでなく、世界中のファンを増やす。

最後に何か一言?

ダンスや、ハードコア、パンクから発展した音楽。アルバム、"Hukebox, Cherry Poppin' Darts, State Champs"を聞いてほしい。それから、日本にもすごいHCバンドが沢山いる事を知ってほしい。もし最近のバンドを気に入ってくれたらHukebox、Cherry Poppin' Darts、State Champsの1stを聞いて!



any new releases in its way?

A split 7" in with Tokyo Change on Duke Records is, which is a fairly new label out of Tokyo.

How's the new school hardcore going over in Japan?

It's starting to get very popular. Basically a lot of kids here are in tune with the style popular in the US, especially the current East Coast style.

What are the best and worst parts of the Japanese scene?

First, the kids here are very respectful and dedicated to the scene, so there are hardly any fights. (Funny. The worst would be that a lot of kids here are really new school HC and don't have that much of a history of their music.) Different bands, different styles... as a result some hard to share in generic HC sound.

Do you find that a lot of bands are just a copy of the NY sound?

Tomoko: Yes a lot of bands really do. It is influenced by the current NYHC sound, but we feel that we've developed our own sound. We want to add to the music rather than emulate it.

More and more bands in Japan are writing/singing in English even though their English language skills aren't very good. Why do you write your lyrics in English instead of Japanese?

Like mentioned earlier, we're heavily influenced by US bands so that's why our lyrics are in English. We'd like to get more of a fan base outside of Japan, not just in the US, but in scenes around the world.

Any final thoughts?

Daisuke: We really want you guys who are into any HC bands to listen to our 1st album "Only Determined Until Tomorrow". And we want you guys to know that there are some great HC bands in Japan. If you guys are into us, please write us (vincent.park@netnet.ne.jp).

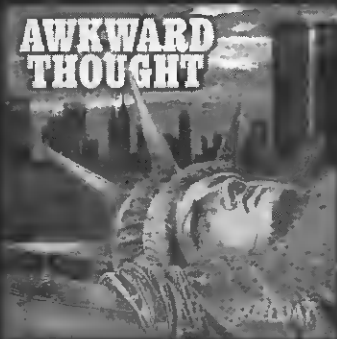
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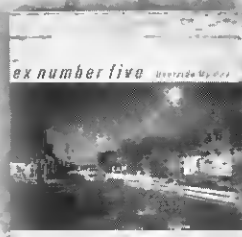


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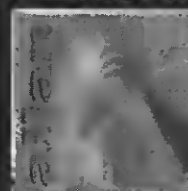


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▷ *Book: Evolution, 5, 6 and 12*

Mathematical model based on the following assumptions:

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¹¹ $\frac{1}{2} \int_{-\infty}^{\infty} \int_{-\infty}^{\infty} \tilde{F}(x, y) \delta(x - y) dx dy$

March, 1995, and 1996, 22 jobs
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WILD ZERO: Guitar Wolf Rips The Silver Screen

Guitar Wolf are the leather clad saviors of the Earth, a band that cross-cultural borders, popular not only in Japan, but in North America, opening for The Cramps and the Jon Spencer Blues Explosion. The rawkous three (Guitar Wolf, Drum Wolf and Bass Wolf) deliver

a deafening clash of retro 60's garage and punk rock a la The Ramones. Why, their first album was named Kung Fu Ramone. Unleashed in their motion picture debut, Wild Zero is a speed riff on all things gloriously B, a Japanese cover version of Rock and Roll High School, Kiss Meets the Phantom and Dawn of the Dead.

As UFOs rip through the Earth's skies, Ace, a GW fan summons up courage to introduce himself to his idols backstage. His enthusiasm plunks him in the middle of a gunpoint standoff between GW and their sleazy manager, the Captain. Heads explode and drugs scatter. Ace becomes their rock'n' roll blood brother and is given a whistle to signal for their help as they hit the road for the next gig.

Following on his motorbike, Ace comes to the aid a damsel in distress in a town overrun by the living dead (in grand George Romero style). In a flurry of cracked zombie skulls and ripped flesh, true love blossoms, but is Ace ready romance? And what of the sexily-clad arms dealer waiting for a deal with some fashionably late yakuza? Will the Captain's mad desire for breaking the cherries of fresh new talent interfere in his pursuit of GW? When trouble rears it's maggot-infested face, Guitar Wolf are only a whistle away...

This "Rock'n'Roll Jet Movie" became a cult sensation when released in Tokyo's trendy youth district Shibuya. Music video director Tetsuro Takeuchi (nicknamed "Japan's MTV Man") rips up the screen with video game carnage (nods to Resident Evil) and searing guitar chords shooting in Thailand with military staff and their families as zombies and the hand drinking themselves into oblivion. Crushing beer cans underfoot, Takeuchi departs from the psychological horror trend currently popular in Japan and delivers equal parts thrills, speed and stupid zombies, while GW dip their guitar picks into the grue with a sneer. While no distributor in North America has picked it up yet, it's bound to become a cult fave through it's screenings at festivals and at speciality theatres.

by Colin Geddes
cgeddes@interlog.com



Take me briefly through the early history of Ringworm up until the current day.

Frank – We formed in 1991. Within a year, we recorded a five-song demo and went through many lineup changes (and still do). In 1993, we recorded “The Promise” LP and did a couple comps, not very many shows and called it quits in 1994. We did 2 reunion/benefit shows for our friends that had passed on, and reunited in late 98 and said, “lets do it again.”

What made you decide to get Ringworm back together?

Frank – James always wanted to do it. I can tell you that. I couldn’t handle the pressure of everything the first time around. That’s why I quit. I wasn’t doing any bands after Integ, so when we did the reunion shows it was like magic. Here’s me and James (a.k.a. Paul Stanley and Gene Simmons) right back where we started kickin’ ass again, best friends since high school. We never lost a step (nor any weight, either). Since our shit was so ahead of its time, we knew we could do it again.

James – Even though we broke up, both me and Frank knew that we had a pretty good thing with Ringworm. It just never seemed to fall in place. And although Integrity was doing very well, I always had the opinion that we could do that good if we actually gave it a real chance and stuck with it. Well, it took a few years, and a few reunion shows to finally realize that we owed it to ourselves and (judging by some of the responses we’ve gotten out of town) the kids that are into it, to get back together and try to do it right this time around.

How did the current lineup fall into place?

Frank – I brought Chris Dora from Integrity, actually. I brought him into that, also. I take him wherever I go. I wouldn’t want anyone else playing drums.

James – Well, after John and Blaze were gone, we needed replacements. We asked Aaron Ramirez. (who was playing bass in me and our drummer Chris’ other band Holy Ghost) to see if he wanted to come down and play bass and he said, “cool.” Matt, who was then fresh out of Ascension, and forming new band, Descension, was asked to try for 2nd guitar and it sounded great. Of course, me and Frank, have been in it since the get-go.

Talk about the “Flatline” CD and the split 7” on Lost and Found. How did they come about and did the label pay you?

Frank – We agreed to do sort of an Euro release of “The Promise” with some other shit on it. However, we did not authorize him to do the split with Boiling Point, so everything you’ve heard about that guy is probably true. And yeah, he got us too.

How did you get hooked up with Incision Records?

Frank – It was supposedly Ron from Overkill Record’s (who was doing Integ’s “Those Who Fear...”) friend. As far as I know, it was the labels first and only release. He had distro thru Dutch East, so we did it.

When did things start to go wrong with Incision Records?

James – I guess, things went wrong right from the start. I think we were just so excited and amazed we were actually putting out an album that we didn’t really think it through. I mean, we were their first, last and only band. I don’t think he (“Bill Baker”) knew how to run a label right and how to promote a band properly. He promised us a lot and we got very little. You live, you learn, I guess. We, didn’t get shit for the record.

Frank – It wasn’t like this big war with the label or anything. It got pressed a couple times and we got paid once and that was about the extent of it. No one really gave a fuck because by then the band was no longer.

How did Dutch East India come in the picture and did they ever pay you? Do they still press the CD?

Frank – It is still being pressed. Mark my words.

RINGWORM

I remember when "The Promise" came out there was a big buzz about Ringworm, but you never really played out that much to follow up the album. Why?

Frank - I think it was a matter of being too young and not realizing the importance of getting out there and promoting the band, especially since Integrity (at the time) was going out of their way to help us out. Also, we had some uncooperative members in the band at that point, which eventually led to their departure.

James - To be honest with you, at the time, we didn't really take it seriously. Well, we did, but we were very lazy. And we'd rather get drunk. On top of all that, it was too hard to get out of town to play shows. We had no transportation (some things never change) and it seemed that we never really had a steady lineup. Chris, our bass player at the time, would never show up for practice, Spot (our drummer) was either not there or being weird when he was, and me and Frank were always drunk. I mean, it literally took an enormous effort to even record the album. And we weren't really happy with the end result. So, basically, it took everything we had just to keep the band together, let alone play out (of state).

You did that Cleveland compilation on Dwid's label. Did you ever think of having

クリーブランド (いち) ハードな Ringwormが、彼等のクラシック "The Promise" リリース以来7年ぶりに、新しいデモ盤 "Madness Of War" と数々のショーの予定と共に戻ってきた。7年間のギャップもバンドの支障にはならなかった。近々予定されている Surface Records からのリリースには、彼等のトレードマークのサウンドに加え、今風の楽曲も入れ、最近活動中の不十分なバンドに真のサウンドを教えられることは間違いない。

初期の Ringworm から現在に至るまでのバンドの経緯を教える。
Frank: バンドは 1991 年に結成された。1年もしない内に5曲デモをレコーディングして、メンバー・チェンジもかなり経験した (今だにそう)。1993年に "The Promise" LP 盤と幾つかのコンプ盤をレコーディングして、ショーはあまりしない内に 1994 年に解散をした。2回、リユニオン/追悼ショーを亡くなった友人に捧げてから 98 年末に再結成を「やろう」と決めた。

Ringworm を再結成しようとしたキッカケは何?
Frank: James がいつもやりたがっていた。それが事実。僕も最初の頃は総てのプレッシャーに耐えられなかった。だから辞めたんだ。僕は Integ 以来バンドに所属していなか



him re-release "The Promise?"

James - Absolutely not. I'm sure he wouldn't have wanted to. It would probably be worse than we did when we were on Incision. And, he practically lives in our back yard!

Frank - Being friends with Dwid at the time, we could

see why it wouldn't have worked out, and just for the simple fact he was either your best friend or your worst enemy. That's just the type of person he was.

Frank, how did you get the name "3 Gun?" Give me the real deal.

Frank - When I used to roadie with Integrity back in '93, there was a lot of beef then, too, so we had "protection" so to say. Anyway, I got stuck carrying 3 \$#!* because of a fight with Dwid and some kid. That's it. It was a long time ago. I didn't make up the name, but that's just something I've carried with me since then.

How did you end up joining Integrity and what was the status of Ringworm at that time?

Frank - I was great friends with those guys since '89 or whatever, and I wasn't doing anything musically at that point. When Hawthorne was out of the band they wanted me to be in. Ringworm had been broken up for nearly a year at that point.

How did Ringworm end up touring

ったからリユニオン・ショーをした時、魔法にかけられたみたいだった。僕と James (別名 Paul Stanley と Gene Simmons) は高校時代からの親友で、今、またここで昔みたいに Kick Ass していた。僕達は全く遅れをとっていない (役割でも劣っていない) 僕等が元々時代を先取りしていたから、もう一度出来る、と思っていた。
James: 解散って結果だったけど、Frank も僕も Ringworm が成功だったという認識はいつも持っていた。ただ、どう、形にするかが纏まらなかった。実際、Integrity は充分うまくいっていたけど、どうしても、チャンスとやり抜く気持ちさえあれば、あの頃の、っていう気持ちが捨てきれなかった。まあ、数年と何回かのリユニオン・ショーを重ねてやっと、自分達の為にも、ファンの為 (地元以外にツアーに出た時の皆の反応から考えて) にも再結成を思い立ち、今回はキチンとやろう、と決めたんだ。

今回のメンバーに決めた訳は?

Frank: 僕が Chris Dora を Integrity から連れてきた。実はそこに連れていったのも僕。どこに行くにも連れて廻っている。他の誰にもドラムをプレイしてほしくないから。
James: あと、John と Blaze が辞めてから替わりが必要だった。そこで Aaron Ramirez (僕とドラマーの Chris のもう一つのバンド Holy Ghost のベース) に一緒にプレイしてみないか誘ったら、彼は「クール」と受け

Europe with Integrity? What was the response like?

James - Well, by then we had been broken up for a little bit, and Frank was playing guitar for Integ and Spot was playing drums. Blaze (who later went on to play 2nd guitar in Ringworm) was going as a roadie. I'm not sure who thought of it, but if MAD would buy one more plane ticket (for me), they would get two Cleveland hardcore bands for the price of one. Blaze sat in on bass. I think the tour went awesome. I was hungry, sick and broke, but it didn't matter. I could've been all those things right here in Cleveland, you know? The response was great. There were kids there that had waited to see us play for years. It was cool. I met a lot of people that I had corresponded with years before. I must say about Europeans, even though their food is fucking terrible, they're totally into their music scene. They appreciate it so much more than people do in the States. Not to say that the U.S. sucks, but I think we take a lot for granted. Music here is



てくれた。Matt は Ascension を辞めたばかりで新バンド Descension を結成するところだったから、セカンド・ギターをどう? って聞いて、すぐに了解がとれた。勿論僕と Frank は始めからいるし。
"Flatline" CD と Lost And Found のスプリット 7" 盤について話して。それからその経緯、レーベル側は支払いをしてくれた? Frank: 僕達はヨーロッパ向けに "The Promise" と他数曲ものを一緒にリリースしてもいいと同意した。だけど、Boiling Point とのスプリット盤を承認しなかったから、あいつに関しての噂は多分聞いての通り本当だよ。そう、僕達もだまされた。

Incision Records と契約することになったのはどうして?

Frank: 元々 Overkill Records の Ron (Integ の "Those Who Fear" をやった人) の友達の筈なんだ。僕が知る範囲ではこれはレーベルの初めてで唯一のリリースだった。彼が Dutch East を通してディストロを持っていたって言うし、それじゃ、で、決めた訳。

いつから Incision Records がうまくいかなかったの?

James: もしかしたら始めからおかしかったかも。僕達はアルバムが実際に出せるんだ、って事に驚いて、興奮していたからよく考えもしなかったんだと思う。僕達が彼等の始めてで最後の、唯一のバンドだったんだ。僕が思うに、彼 ("Bill Baker") はまとも



practically shoved down your throat 24-hours a day. Radio and TV practically tell you what is good and what is the "hot new thing."

Frank - It went really well. The only downside was Bob Zeiger (Spot) and myself had to play in both bands every night, so it took a lot out of us.

What happened to Ringworm after returning to the states?

Frank - Nothing at all.

James - After we got back, nothing happened. Frank and Bob stayed with Integ, Blaze went on to start OLC and I tried to make a living tattooing. At that time no reunion was seen in our future. Ringworm was done.

Frank, how did the whole Dwid/Chubb

にレーベルを運営して、バンドをプロモーションしていく手だてを知らなかったんだ。沢山の約束事をして、殆ど果たさず仕舞いだった。間違いから習え、かな。このアルバムの支払いは全く無し。
Frank:別にレーベルとひどくやり合った訳じゃない。何回かプレスにまわって、そのうちの一度だけお金が貰えた、それまでだ。でも、特に誰も何も言わなかった、そのときには既にバンドは解散していたし。

その後Dutch East Indiaとはどういう経緯で？また、支払いはあるの？まだCDはプレスされている？

Frank:まだプレスされている。僕の言葉を記しなさい。

"The Promise"が出てきた頃Ringwormはスゴい評判だったけど、アルバムのフォローをするような活動を続けなかったのは何故？

Frank:若すぎたのと、バンドを売る活動の重要性を認識しなかったこと、それも特にIntegrity (当時) が一生懸命になって僕達をフォローしてくれていたのにも関わらず、結局辞めて行く結果になった。

James:ハッキリいうと、あの頃は真面目に受け止めていなかった。いや、分かっていたけど、なまけてた。酔っ払ってた方が楽しかった。その上地元を出てショーをするのが困難だった。車がなかったし (今も昔

Fresh/DMS thing start from your perspective, being in Integrity? What was your reaction when Dwid would call out Eze on stage?

Frank - It's strange you know... I mean, Integrity was in my opinion, one of the best bands in hardcore. I never could understand the reason Dwid

would shoot his mouth off. Finally, it went too far and I think it was a key in the demise of the band, as far as worrying about getting in a fight or whatever. The band was pretty much done at that point. It's funny because Eze is actually a really nice guy and has played a BIG part in getting Ringworm back on its feet.

How did Dwid convince you and Dora to put on makeup for those hideous pictures on "Seasons in the Size of Days?"

Frank - I know it looks like it, but we didn't. I wouldn't put it past Dwid, though. Dwid had this image he was trying to put on with that record that was like, "ok, we are beyond hardcore now." We didn't have a manager or anything. A lot of people didn't even give that

も変わらない事もある)、メンバーが安定していたことが無かった。当時のベースChrisは練習に全く出てこなかった、Spot (ドラマー) はいないか、いたとしても変だった、そして僕とFrankはいつも酔ってた。本当に冗談なしでアルバムをレコーディングする自体が大変だった。結果も満足のいく物じゃなかった。根本的にバンドをまとめていくことだけで精一杯で、とても (国外) ツアーなんか考えられる状態じゃなかった。

バンドはClevelandのコンプ盤をDwidのレーベルで出しているけど、"The Promise"を彼に再リリースをして貰おうと考えた事は？

James:絶対、ない。彼も絶対にするつもりもないと思う。多分、僕達がIncisionで出した時よりひどい結果になると思う。それに、彼は家の裏庭でいえる程近くに住んでいる！

Frank:Dwidとその時に友達だったけど、何でうまく行かなかったのかわかる、彼が親友なのか天敵なのかどちらかにつくのさ。そういうタイプの人間だから。

Frank, "3Gun"の異名をとった理由は？本当の理由を教えて？

Frank:93年にIntegrityのツアーのローディー (ツアーの付き人のようなもの) をしている時に結構アブない事があったから、僕達が、いわゆる「護身用のもの」が必要だった。結局、Dwidとあるガキと喧嘩になっ

record a chance just because of the image that was portrayed.

Why did you and Dora leave Integrity and what are your thoughts on Dwid now? What about Integ2000?

Frank - We didn't really "leave" the band. After coming back from Europe in '97, we had all kinds of shows set up on the East Coast: New York, New Jersey, Connecticut, etc. We (even Dwid, although he wouldn't admit it) knew there was gonna be all kinds of beef if we went. So Dwid called the band and said he couldn't do the shows because he had to move, and we knew it was bullshit, but at the same time, we were gonna run into trouble over his mouth (which we never were in support of in the first place). What's the point in talking shit about people you've never met in your life, especially when we blow these bands away? Anyways, after that no one talked. I haven't seen or talked to Dwid since then, and that's over three years ago. He got these kids who weren't really up on hardcore and did Integ2000, with him being the only original member. Since I don't listen to too much core these days, I've never heard it.

Did you get any flack from kids for having Blaze and Lockjaw in the band, being that they were in OLC? What led to their departure from Ringworm?

Frank - Well, for starters I could give a fuck about what these little faggots think. Those are our friends and we stick by them. Everyone rode their dick hard when "Crime Ridden Society" came out. Next thing you know... Well I don't have to get into that, but I will say this: Victory wouldn't touch us, and I

たときに自分が3\$#!*を所持するハメになった。それだけ。随分昔の話。自分で名付けた訳じゃないけど、以後そのままそれを名乗っている。Integrityに参加する事になった経緯について教えて？その時点のRingwormの状態はどうだったの？
Frank:僕は彼等とは89年来から友達で、音楽的にはちょうどなにもしてなかった時だった。Howthomeが抜けたから僕を入れたんといってくれた。Ringwormは解散してほぼ一年経ってた。

RingwormがIntegrityとヨーロッパをツアーした顛末について教えて？どんな反響だった？

James:うん、その頃には解散してから結構経ってて、FrankはIntegの為にギターを、Spotがドラムをプレイしていた。Blaze (後のRingwormのセカンド・ギター) はローディーだった。誰が考えついたのか覚えてないけど、MADがもう一枚 (僕の) 飛行機のチケット代を出してくれたら、2つのクリーブランドのハードコア・バンドを半額で連れて行ける、って考えた。Blazeがベースを動めた。ツアーは大成成功だったと思う。僕は腹ペコで病氣してお金もなかったけど、そういうことは問題にならなかった。ここクリーブランドでもそういう境遇に有る訳だから。反響は最高だった。僕達のショーを何年も待っていたファンの子もいた。良かった。



He's an awesome guitarist and a great songwriter and a friend, but it got to the point where it was just more trouble than it was worth. He had a lot of personal issues he had to work out and the band wasn't a good place for him to work them out in, so it was a mutual thing.

You finally put out a new 3-song tape at the end of 1999. How has the response been to that?

何年も前から手紙でやりとりをしていた人達にも沢山実際に会えた。ヨーロッパ人についていうと、食いはクソまずいけど、音楽シーンは真面目に取り組んでいる。アメリカ人よりもずっと関心を持っている。別にアメリカをけなしている訳じゃなくて、僕が思うに当り前だと思っているところがあると思う。ここでは音楽が嫌でも24時間聴かされる。ラジオとテレビで、何が良いのか、"最新のホット"な曲は何か実質上強要してくる。
Frank:本当にうまくいった。唯一の問題点はBob Zeiger (Spot)と僕が両方のバンドで毎晩プレイしなければならなかったから、ものすごく疲れた。

アメリカに戻ってからRingwormはどうなったか教えて?

Frank:何も起こらなかった。

James:戻ってから何も起こらなかった。
FrankとBobはIntegに残り、BlazeはOLCを結成しに行き、僕は入れ墨を職業として始めた。当時は特に再結成の予定は無かった。Ringwormは終わりだった。

Frankに質問だけど、Integrityにいた君の視点からDwid/Chubb,Fresh/DMSの状況が発生したのは何故だと思ふ?DwidがEzecをステージ上で悪態たたいたときはどういう反応をした?

Frank:それが不思議なんだ。だって、僕に言わせるとIntegrityはハードコアの一番の

hardcore bands of today will be able to claim that in 2007. Trends come and go. I think the new stuff is very similar to the older stuff. It's fast, heavy, lots of thrashy parts. But, it also has a new feel to it. Our writing process has not changed at all, but we all have found new things that influence us over the past 7 years. It's going to be a little different. Lyric-wise, it wasn't changed at all. I'm still a sick little jaded man who thinks this world is pretty hopeless. The lyrical content is everything you might expect: pissed.

バンドだから。何故Dwidが悪口を言ったのか理解できない。最期にはイキすぎで喧嘩になる、云々は関係無くバンドの崩壊の糸口だったと思う。バンドはあの時点で終わりだった。可笑しいのがEzecは本当にイイ奴でRingwormをもとの軌道に乗せる為の大きな力になってくれた。

Dwidは君とDoraに"Season In The Size Of Days"のぞっとする写真の化粧をどうやってさせる説得をしたの?

Frank:そう見えるけど、違うんだ。Dwidに絶対そうは言わないけど。Dwidには彼なりのレコードに対するイメージがあって、「僕達はもうハードコアを越えている」みたいなことを象徴したかった。マネージャーとかがいなかったし。殆どの人達が象徴されたイメージからレコードに見向きもしてくれなかった。

君とDoraがIntegrityを辞めた理由と、Dwidを今どう思っている?Integ 2000について意見はある?

Frank:正確にはバンドを「辞めた」訳じゃない。97年にヨーロッパから帰って来て東海岸でいろいろなショーの予定が入っていた、ニューヨーク、ニュージャージー、コネチカット、その他。皆(認めないだろうけどDwidも)、このツアーの可能性は分かっていた。そしたらDwidがバンドに連絡をしてきて引越すからショーが出来ないって言ってきた。嘘だと判っていたけど、

we started to play out a lot more lately. Cities have been the best so far, and you find that a lot of people remember old stuff?

k - Albany, Albany and Albany. No really, Syracuse, Buffalo, Vermont, but really it's what we're all about: crazy fuckers love booze and drugs. We might have to move there.

s - ALBANY. Albany was fucking mint. Went nuts, singing all the words, singing noses. It was fantastic. Syracuse has good, too. We haven't been out a lot this so ask me that question again in a few months and I bet I'll have more cities to add.

What are your plans for future releases?

k - We are on the new Triple Crown compilation. We have a split with Cold as Life going out on Stillborn, a split with Yellow coming out on Surface Records, 52 Tattoo comp, the Mushroomhead (old) comp and we're re-recording "The Disease" LP on Surface, also. Look for a new next year.

How would you compare the hardcore scene now with when you first started the band?

Frank - Nowadays, it's definitely two scenes. You have your Warped Tour hardcore bands and you have your Ozzfest hardcore bands. I will say this: when Ringworm started in '91, it was one scene. Now, everyone is so uptight about everything. "I better not do this or listen to this because it's not acceptable." There is a reason hardcore is called "hardcore." Emo and pop punk and all that

同時にこれからも彼の口が災いするのが見えてた(元からこれについては賛成できなかった)。大体、会ったこともない人間の悪口をいって何の得になるのか、それも僕達の方が遥かに優っているのに。とにかく、誰も何も言わなかった。あれから3年以上経つけど、Dwidに逢うことも喋る事もない。彼が特にハードコアに興味のない子達を集めてInteg2000をやったらしい。彼一人がオリジナルのメンバーということで。僕自身最近あまりコアを聴かなくなっているから聴いてもないよ。

BlazeとLockjawをバンドに加えたことで彼等がOLCにいた経歴からファンに何か言われる?彼等がRingwormを辞めた理由は? Frank:事始めに、僕は他の誰が何と言おうと関係ないね。彼等は僕の友達で団結している。皆"Crime Ridden Society"が出てきた時は興奮していた。次には。。。まあ、そんなことまで言う必要はないけど、これだけは言わせてもらう、Victoryは僕達をタッチしない、それにバンドが感情的なバンドじゃない、変な評判がたつのはたまらない。僕達はクリーブランド出身だ、文句あるか? Johnが2時間離れたコロンバスに住んでいて、それが支障になっていた。彼とはいつも話しをしていた。Blazeは無茶苦茶自暴自棄なんだ。彼に王国の鍵を渡しているときに首吊りをするような奴なんだ。彼の僕の親友の一人だけあってものすごく辛か

crybaby shit is what brought hardcore to its knees. It's up to bands like Hatebreed, Madball and other real hands to make it so we don't have shit shows with no one there because there isn't some PC bullshit band on the bill.

James - One obvious difference is that hardcore has become more accessible. It's been brought to the mainstream. Seven years ago, do think you'd see a hardcore band at huge metal shows. Hell no!

What do you see as the biggest problems with the hardcore scene?

Frank - I hate the fact that 90% of the bands in this will tell you what you wanna hear and not what they really mean. I know some friends of mine who are in really big bands in hardcore who hate when girls are up front singing at the shows. Why don't they come out with this? Because it will fuck up their following, money, etc. The hardcore scene has changed since we first started. We refuse to. If we hate something, you're gonna hear about it and that's that.

James - I think the biggest problem is the same problem it was back then. You need to avoid the trends. Although, it might take you where you wanna go quickly, as soon as that trend's over, so are you.

What are some current bands that you like and what bands do you think should give it up?

Frank - Bands I like: Cold as Life, Hatebreed, Death Threat, 100 Demons, Godbelow, Skarhead, etc. Bands I don't care for: Reach the Sky, Good Clean Fun, Boy Sets Fire, etc.

った。いつも僕は自分をこういう状況においてしまう。

James:彼等がバンドにいたからって特に悪い評判はなかった。両方ともRingwormは悪態つくためにあるんじゃないって尊重してくれて、それは彼等の所属する他のバンドに取っておいいたみたい。彼等がバンドにいても大した影響はなかった。楽しかった。あと、奴等がバンドにいたときはあまり地元以外でプレイすることもなかった。僕にはOLCとPB2Kが何だったのか理解できなかった。好きじゃなければショーに行くな、買うな。簡単だよ。近頃、皆簡単に感情を害し、過ぎると思う。Johnに関しては元々替わりが見つかるまでって約束だったから、時期が来て彼には辞めてもらった、どっちにしろ彼はPitboss 2000に関わっていたし。でもBlazeに関しては状況が少し違う。Blazeがバンドにいたのは大賛成だった。素晴らしいギタリストで、いい作詞をして、何よりも親友だった、でも問題が利点を上回ってしまった。彼自身が解決しなければならぬ問題を多く抱えていて、バンドはそれするのに適した場所じゃないことから、双方の合意の上の決断だった。

1999年末にやっと新しい3曲入りのテープを出した、その反応は?

Frank:なかなかだ。僕達が期待した程は出てないけど、その曲はこれからのリリースにも入れられる。

James - Well to be honest, I don't listen to a lot of hardcore, but I can tell you what I do like. I'm really into GODBELOW, HATEBREED, the new VENOM, MAIDEN, DIAMOND, MOTORHEAD, DEEP PURPLE. As far as giving it up, I don't know. I'll have to get back to you on that one.

Will Ringworm ever tour the States or return to Europe?

James - Does Howdy-Doody got wooden balls?

Frank - We are going out next month with our friends in Death Threat and Godbelow for 10 days or so. After that, we'll see.

Frank, you have quite an extensive video business going. How can people get a hold of you to buy/trade videos?

Frank - I have over 600 shows on video for sale. For a free list write to: Empire 13 Video, P.O. Box 158, Bowmansville, NY 14026 or E-mail at empire13video@hotmail.com.

How did you get involved in tattooing? When did 252 Tattoo start up? Talk a little about the shop.

James - Well, I started tattooing in early '92, because I like to get 'em and I like to draw so it kinda seemed only natural. 252 started in mid '96 and since then it has grown by unbelievable leaps and bounds. In our short 4-year existence, we've tripled in size and have built a reputation as our area and our region's best. We've compiled some of the best tattoo artists and have guest artists visiting all the time. It's the place to go. Period.

What side projects are the members

James:新曲の反響はかなりいい。自信はあったんだけど、皆にも理解してもらえて良かった。

昔のものと新しいものを比較してどう思う? 音楽的に、歌詞からも?

Frank:新曲は少し違う、ホンの少しだけ。ピッチが速くて、大胆で無茶苦茶だ。元来それを追及してきたから、そうだ、そんなに変わらないはずだ。僕は80年代のスラッシュ・バンドのリフを今だに使っているから、殆ど変わってない。

James:7年間のブランクを考えずに新しい曲を書くのはかなり困難だ。「7年経った今、

involved in?

James - Myself, Chris and Aaron are in a band called HOLY GHOST. We started it before Worm got back together. Chris is also in Soulless, All That is Evil, Caveman and the list goes on and on. Aaron's also in All that is Evil. Matt's in Descension.

What would you like to accomplish before Ringworm calls it quits for good?

Frank - One show with all of us in full KISS makeup and I'll be happy. Most of the stuff, I already accomplished with Integrity. Maybe if I could live off this band, that would be cool, but between child support and party habits. I don't see that happening.

James - I'd like to see how much this band can actually accomplish, to see its full potential achieved, whatever that is. Definitely a new album.

Any closing comments, shout outs or words of wisdom?

James - I'd like to thank Brendan and Rod for making this possible and especially everybody who digs our music. Thanks. We appreciate it. Get ready for this summer's tour and get ready for the new album motherfuckers! ADIOS!

Frank - Thanks for the interview. Everyone needs to support Full Contact and Surface Records. We wanna say what's up to Death Threat, Hatebreed, Skarhead and Godbelow. Ringworm has a new stage show that is putting bands to rest. I'm not kidding. Peace.

一体どういうサウンドであるべきなんだ?」って感じ。この7年間、特に93-00年のハードコアはルックス共にサウンドの移り変わりが激しかった。僕達のモットー、「壊れてないなら直すな」。それでいいと思う、93年の僕達の曲がまだ通用する。現代のハードコア・バンドが幾つ2007年にこれを主張できるだろう。流行は来ては過ぎる。



僕は新しいものも古いものも共通するものがあると思う。テンポが速くてヘビーでラッシーな部分が満載。だけど、新しい感覚なんだ。僕達の作詞作曲法は全く変わっていないが、この7年間に一人一人の受けた影響が反映されると思う。ちょっと違うかな。歌詞的には全然変わらない。僕は今だに世界にあまり望みのあるとは思ってない。疑い深い、ちっぽけな男だ。歌詞の内容はすべてが期待通り、怒っている。

君達は最近、地元以外にもかなりプレイをし始めているようだけど、どの都市が良かった？ 沢山の人が古い曲とかを覚えている？
Frank: アルバニー、アルバニーとアルバニー。真面目に、セラキウス、バッファロー、バーモント、でも、僕達であることはアルバニーだ、酒とドラッグ好きのクレイジーな奴等達。もしかしたらあそこに拠点を移す必要があるかも。

James: アルバニー。アルバニーは最高だった。皆、一語一語歌いながら、鼻をへし折っていて、皆クレイジーだった。今年はまだそれほどいるところに行っていないから、数ヵ月してからもう一度質問をしてくれたら、もう数ヵ所は追加できるだろうから。

将来的なリリースの予定について教えてください？

Frank: 僕達は新しいTriple Crownのコンプ盤に入っている。StillbornからCold As Lifeとのスプリット盤、Surface RecordsからGodbelowとのスプリット盤、2S2Tattooのコンプ盤、Mushroomhead (クリーブランド) とのコンプ盤、それからSurfaceから"The Promise" LP盤の再レコーディング。

来年には新LPも期待してくれ。

バンドを始めた頃と今とハードコア・シーンを比較して、どう、違うと思う？

Frank: 最近完全に2つのシーンに別れていると思う。Warped Tour系のハードコアとOzzfest系のハードコア・バンドがある。自分が言えるのは、91年にRingwormを始めた時は一つのシーンしかなかった。最近では誰もが全てに対して気にしすぎる。「これをしないように、あれを聴かないようにしなきゃ、受け入れられない」、とか。ハードコアが「ハードコア」と呼ばれる理由がある。Emoやポップ・パンク、他の弱虫バンドがハードコアを奮い立たせた。だから、Hatebreed, Madballみたいな真のバンドに、下らないPCバンドに入り込むスキを与えない様に頑張ってもらわないといけない。
James: 一番の変化はハードコアがもっとアクセスし易くなってきている。大分メインに出てきている。7年前にビッグなメタルのショーでハードコアの共演なんかあったと思う？ 絶対なかった。

ハードコア・シーンの最大の難点は何だと思う？

Frank: 嫌いなのは90%のバンドが皆が聞きたいと思っている回答をする、本当に信じているか、に関わらず。僕の友達でかなり有名なハードコアのバンドにいて、ショーで女の子が最前列で歌っているのを強気に嫌っている奴がいる。それをハッキリ口に出して言えればいい？ でも、ファン、そして金、云々に係わってくるから言えないのだ。ハードコアは僕達が始めた頃と変わった。僕達は絶対否定する。もし気に食わな

い事があつたら僕達の口から聞く事になる。
James: 大きな問題は今も昔も変わらないと思う。流行を追っちゃいけないんだ。流行に乗ると成功に早く行き着くけど、流行が廃れると君も終わる。

最近のバンドで気に入っているのは誰で、辞めた方がいいと思うのは誰？

Frank: 好きなバンドは、Cold As Life, Hatebreed, Death Threat, 100 Demons, Godbelow, Skarhead, 他。あまり気に入らないバンドは、Reach The Sky, Good Clean Fun, Boy Sets Fire, くらい。

James: 正直にいうとあまりハードコアを聴かない。でも好きなバンドは挙げられる。入れ込んでるバンドはGodbelow, Hatebreed、新しいVenom, Maiden, Diamond, Motorhead, Deep Purple。辞めてほしいバンドね、思いつかない。今度までに考えておく。

Ringwormはアメリカ・ツアーをする？ それかヨーロッパに行く？

James: Howdy-Doodyは木の玉を持っている？
Frank: 僕達の友達であるDeath ThreatとGodbelowと来月10日間程出てくる。その後は分からない。

Frank: 随分と広範囲のビデオ関係のビジネスを経営していると聞いたけど、一般の人がビデオを売り／買いするときの連絡先は？

Frank: 600以上のショーのビデオを売っている。無料の一覧表を送ってほしいかったら、Empire 13 Video, P.O. Box 158, Bowmansville, NY 14026 まで、または

E-mailでempire13video@hotmail.comまで連絡を待っている。

タトゥーイング (入れ墨士) はどうして手懸けるようになった？ いつ2S2Tattooを始めたの？ 少し店の事を聞かせて？

James: えーと、入れ墨を始めたのが92年初めだ。自分でも好きだし、絵を描くのも好きだから結構自然に入った。252は96年中旬に開店してから信じられないくらいトントン拍子に急成長している。4年足らずの短期間に3倍も成長し、地元で最高の評判を確立した。僕達は最高の入れ墨士を集め、頻繁に客員のアーティストも招いたりしている。ここしかない。そう言い切る。

メンバーが他に脇でしているプロジェクトは？

James: 僕とChris, AaronはHoly Ghostというバンドを組んでいる。Wormが元に戻る前に始めた。Chrisは他にもSoulless, All That's Evil, Cavemanに延々と続く。Aaronは他にもAll That's Evilに所属。MattはDescensionにいる。

Ringwormが永遠に解散する時までには何を達成したい？

Frank: 一つのショーで僕達全員がKISSのフル・メイキャップ姿を決める、それで満足だよ。殆どしたいことはIntegrityでやったし。このバンドで食べていけると最高だな。でも、子供の養育費とパーティー癖の甲斐性を考えると。絶対無理だな。

James: 僕はこのバンドが実際にどのくらいまで伸びるのか、最大の可能性を

成し遂げたところがみたい、それがどの程度なのかわからないけど。新しいアルバムは絶対ほしい。

最期に何かコメントとか、叫び、賢者の名言、何でも？

James: 僕はこの場を借りてでBrendanとRodにこのインタビューを可能にしてくれたお礼と特に僕達の音楽を理解してくれる皆に

感謝したい。有難う。本当に感謝している。今年の夏のツアーと新しいアルバムを期待して待っていてくれ！アディオス！

Frank: インタビューを有難う。皆、フル・コンタクトとSurface Recordsを応援すること！ Death Threat, Hatebreed, Skarhead, Godbelow、元気か？ Ringwormは新しいステージ・ショーを控えていて他のバンドがブツ飛ぶだろう。冗談抜き。ピース。



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by Colin Geddes
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In the new world of DVD-fandom, there are of sub-sections of movie consumers, the major one being those who've plunked out the big cash with the surround speaker-subwoofer combo and seem more concerned about the sound than what's on the screen. Then there are those eager to embrace the new array of titles released on DVD that often never even had a life on VHS. If you have gone through all the commentaries and behind-the-scenes treats in *The Matrix* and the *Alien* box-set and are craving more, read on...

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bigger subtitles presented often on the black bottom bar of the matting. Not only are english subtitles at your fingertips, but also Thai, Korean, French and Japanese! Maybe it's time to take up a new language! In addition to the clean, clear presentations and easy-to-read subtitles are little extras like english language bios and filmographies of directors and stars, the film's trailers and even trailers for other classics of Hong Kong cinema. And then there's the sound! Many Hong Kong films were originally recorded with mono sound, but now on DVD they been remastered and sound 100% better. Okay, it's not





*With any other art form you have a second chance or third.
...but not with tattooing, that makes tattooing very special.*



For our FULL CONTACT 5 tattoo profile, I had the opportunity to interview world famous traditional Japanese tattoo artist Horiyoshi III at his small studio in Yokohama, Japan. Horiyoshi III besides being one of the most talented, powerful and respected tattoo artists in Japan, if not the world, is also one of the friendliest and approachable people in the tattoo industry. During the interview I was able to see some of the most incredible drawings, some of which you can see here and in his new book "108 Suikoden Heroes." He has also opened one of the only tattoo museum's in the world containing some of the most rare and compelling articles including letters from Charlie Monson and Japanese drawings that date back over 200 years.



Bio

- Born in 1946 in Shimada city, Shizuoka prefecture.
- After graduating from Junior High School while working as a shipbuilder's welder, came to a decision to become a tattoo artist.
- At the age of 21, had a heavenly maiden and dragon tattooed on his back by Horiyoshi in Yokohama.
- In 1971, becomes a live-in apprentice of Horiyoshi.
- In 1979 assumes the name Horiyoshi III.
- 1985, invited to the Tattoo Convention held in Rome. Since, has been to many of the Tattoo Conventions held across Europe and North America.
- Currently active in communicating with tattoo artists and tattoo lovers across Asia.
- Resolute to dedicate his lifework in information exchanges and collecting research materials.

HORIYOSHI III



How has tattooing changed in Japan over the years?

After world war 2, about 1948, tattooing was freed from the ban. Before it was illegal to tattoo in Japan. After the ban was lifted tattooing got really good because of contact with foreign artists, colors and machines.

Are new artists continuing Japanese traditional tattooing?

Please name some.

There are several Japanese style artists like Horitoshi, Chiba, Horitake and Nagoya, but they are old like me. I don't know about the young guys.

Overall, how do you rate the Japanese style tattoos being done by non-Japanese tattoo artists?

The work of foreign artists in Japanese style is getting really good, but the deeper meaning in most cases can only be understood by the Japanese masters. There are so many mistakes in Japanese style made by foreigners.

Who's work do you like?

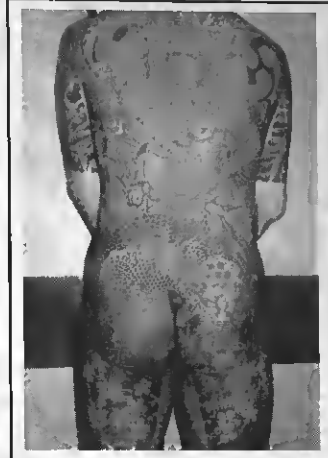
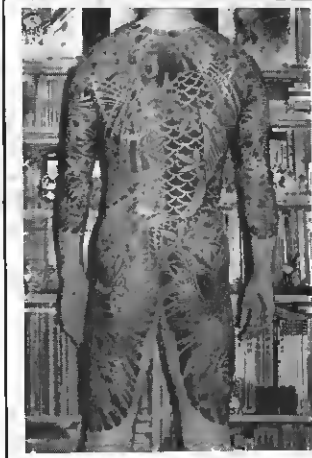
I like Filip Leu, Luke Atkinson, Ed Hardy and maybe 2 or 3 more.

Are there any books or videos of your work available?

I have only the "Horiyoshi III" book from Italy and My "100 Demon" book. No video tapes (except an appearance in the Tokyo Tattoo Convention Tattoo video), but next year my new book "108 Suikoden Heroes" will be coming out.

What is the quality difference between machine and traditional tattoos? I've heard that Japanese tattoos get better with age. Is that true?

That's right Hand work looks good with age machine work can too, but doesn't mostly.



What is the most rare or valuable item in your museum?

I love EVERYTHING in my museum because my tattoo junk and everything in there has a history,

What made you decide to open the museum and are there any others besides yours?

Many people have no tattoos but I saw some people that are tattooed so to give especially them the chance to understand a littler bit of the tattoo world I made this museum.

To do something against the narrow minded there is one more small museum in Tokyo.

How long has the museum been open?

It opened a year ago.

In your opinion, what does it take to become a great tattoo artist?

A good inspiration & VERY, VERY VERY much practice as well as at least a little understanding of art.

With all the health concerns such as HIV etc, how have you made the traditional tattooing procedure safer?

I'm thinking everyday about new designs and health care. To make tattooing more easy and safe for the customer and myself,

I invented many things that are new to the traditional Japanese tattoo world. For my hand tool, I took stainless steel on which

I put the needles in a cartridge. These cartridges I can sterilize in an ultrasonic autoclave, whereas before you couldn't with the old hand tools.

Any final thoughts you'd care to leave us with?

Tattooing is a very old human nature history so it's very important to keep it alive and inform people about it. For many people it's only a fashion. Fashion is ok, but to start a tattoo has a deep meaning and history of which you get apart of. There are many art forms in the world, but tattooing is very special because you only have one chance to make it look good! With drawing, carving or any other art form you have a second chance or third, but not with tattooing, that makes tattooing very special.

"A Tattoo is like a Nishiki-E (Japanese colored woodblock print) alive.

The rich vivacious colored print that can move, I believe this is the draw to this art form which you will never find in any other. Once a spectacular tattoo gets engraved on a young skin, it will start to dance with intensity - the ultimate fascination that captivates one to it. Just like a cherry blossom, the magnificent period for a tattoo is short. Aging with the person, reaching death to perish together... I believe they share a kind of philosophy of beauty."

—Horiyoshi III

**HORIYOSHI III
YOSHIHITO NAKANO**

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by Colin Geddes
cgeddes@interlog.com

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like your going to hear the whizzing of fists in Dolby, but it's an improvement from the fuzzy sound on those old VHS bootlegs. And, most importantly, they are all coded region-free, so they can play on all international makes of machines.

One major frustration for culture-crossing DVD fans are the dreaded Region Codes. While the above-mentioned Hong Kong DVDs are region-free, sadly, DVDs from Japan are not.. Recently some Japanese companies have released some of their titles with english subtitles (titles such as *Sharkskin Man* & *Peach Hip Girl*, *Samurai Fiction* and *Gemini* by

Shinya Tsukamoto, the director of *Tetsuo: Iron Man*), that's of no use if you can't play them on your machine. If you are willing to invest in a new machine, you can inquire about



North American region codes

region-free players like Apex on the internet or find out how to hack into your current machine and adjust the coding (although this would void the warranty).



Colin's Top Ten Must Have Hong Kong DVDs

- **A Bullet in the Head** - Yuen Ipark this film with all the action and the most of the best of the other. This is a classic film with the best of the other. This is a classic film with the best of the other.
- **A Chinese Ghost Story 1-3** - A will to kill. This is a classic film with the best of the other. This is a classic film with the best of the other.
- **Police Story 1-3** - See why Jackie Chan is a star. This is a classic film with the best of the other. This is a classic film with the best of the other.
- **Jackie Chan: My Stunts** - Watch Jackie Chan in his most famous stunts. This is a classic film with the best of the other. This is a classic film with the best of the other.
- **Once Upon A Time In China** - A classic film with the best of the other. This is a classic film with the best of the other.
- **Full Contact** - A classic film with the best of the other. This is a classic film with the best of the other.
- **Iron Monkey** - A classic film with the best of the other. This is a classic film with the best of the other.
- **The Enigma of the Night** - A classic film with the best of the other. This is a classic film with the best of the other.
- **Red Dawn** - A classic film with the best of the other. This is a classic film with the best of the other.
- **Zui: Warrior of the Magic Mountain** - A classic film with the best of the other. This is a classic film with the best of the other.

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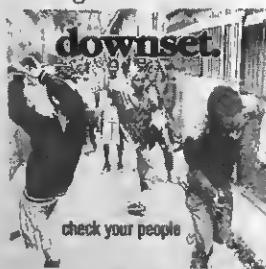


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The VCD Connection

What most DVD owners don't realize, is that not only can their machines play DVDs and CDs, but also another form of video entertainment – the VCD. A Video CD is exactly similar in appearance to a music CD or a CD-ROM, except that instead of music or software, it holds movies, using compressed MPEG-1 video. A single disc can only hold 70+ minutes of video, so a typical movie comes with two discs, packaged in a single CD case. VCDs will play back on several models of DVD players, however on some DVD players the image drops down and the bottom line of subtitle is cropped (I have a Panasonic DVD-A120 and it plays just fine). You can play VCDs back on a TV with a Video CD player, on a fast PC with a CD-ROM drive and on a Macintosh PowerPC with a CD-ROM with QuickTime MPEG.

While, almost unknown in North America, VCDs are quite popular in Asia; China alone has more than 100 domestic manufacturers producing around 2 million VCD players annually. The market for films released on VHS tapes in Hong Kong is virtually dead and the audiences are more concerned about seeing a film as soon as it is released rather than the quality of the image on the screen. The picture of a VCD is never up to par with that of a DVD, but depending on the film's transfer, encoding and compression it can vary from somewhat lower than VHS to almost as good as laser disc. For films made in Hong Kong, the sound (Mandarin & Cantonese) is on two channels, left and right and you must select the appropriate channel or the film's two audio tracks will run simultaneously.

Due to the high turnover in entertainment tastes and trends in Hong Kong, in weeks after a film has left the theatre, it's available on VCD. There is also a high back catalogue of older titles available, but be forewarned that not all of these are subtitled or letterboxed. And the sweetest part of VCDs? Cheap! Cheap! Cheap! In Hong Kong you can find VCDs for \$5.00US and at shops in North American Chinatowns they run around \$10.00US. What to see if a movie is worth a DVD purchase, then pick up the DVD. While the majority of Hong Kong VCDs are perfectly legal, logon to the internet and you can find a vast array of pirated movies including the newest US releases. Why just after the US release of *Gladiator*, you could snag a VCD copy on the web. Of course, it ain't too legal and we aren't endorsing any of this criminal activity! But if you just want to watch...

If there isn't a Chinatown shop in your neck of the woods that carries Hong Kong DVDs or VCDs, go to the internet. Two recommended sites with good customer service track records are www.pokerindustries.com where you find both forms of digital entertainment technology and www.hivizone.com, which deals only in DVDs ordered right from Hong Kong. At HiViZone the prices range from \$11US to \$25US, with reasonable shipping rates (keep in mind they are coming from Hong Kong, so order with a bunch of friends to keep it low). Curious as to whether or not what you are ordering looks good and what extras (if any) it might have? Surf over to www.public.asu.edu/~muldoon/hk/index.html, a handy site dedicated to listing new Hong Kong DVDs with reviews.





As we've seen with bands like Hatebreed and Death Threat the in issues 3 and 4, the CT hardcore scene is producing some of the best hardcore bands in the US scene today. In FULL CONTACT 4's Death Threat article we warned you of the great new release from CT's newest band the Demons. With their first full length released on Good Life Recordings already becoming one of the most talked about releases of the year, the Demons are well on their way to becoming a leader in the east coast hardcore scene and making a name for themselves. With their crushing break downs causing some nasty reactions in the dance floor where ever they play.



HitchcockやDeath Threatのようなバンドをフル・コンタクト3号と4号でもみてきたようにコネチカット (CT) のハードコア・シーンは現在アメリカのシーンの中でも最も優秀なバンドを産出してきている。フル・コンタクト4号中Death Threatの記事中で1000ummsというCTの新バンドがスゴいリリースすると警告したとよう。1000ummsはGore-Lifelike Recordingsから最初のフル・リリースですすでに定評を誇るほか、彼等は東海岸のハードコア・シーンの中でリーダー的立場と名声の確立をしつつある。彼等がどこでプレイしても彼等のクラッシング・ブレイクダウンはダンス・フロアで猛烈なリアクションを引き起こす。



General band bias. (past bands...)

Steve: Bruce said in BL: "Both me and Pashl attended Warfare, which was in Tyrant Territory, Rich and Jeremy played together in Higher Force as well as Furnace. Jeremy was also in Gabriel and In Motion as well as Test of Time. Steve played guitar in Yupp! (he and FTE).

How has the CT scene changed with the popularity of Hatebreed? How has it affected other CT bands such as yours?

Bruce: The CT scene is very unrecognizable. It's been around it with the last few years. Hatebreed definitely has put CT on the map. That has its good points and bad points. They're now the standard every CT acts compare to.

Steve: We're so close to seeing success, to kill with CT and Hatebreed has really affected their asses off right where they are now, and it draws attention to the CT scene in general, all the better for every one.

Yaron from Death Threat doesn't feel CT has a



definitive sound such as NY. Would you agree, and if not how would you describe the CT sound?

Bruce: The CTHC scene is a lot more eclectic, bands like Vices of Reason, Ever After, Groundswell and others are out there. Death Threat, all playing more different styles. So I would agree to agree with Yaron that the only consistent thing is that the CT bands in CT play hard, live hard.

Steve: I remember, and which I am between Boston and NYC has been in the scene. I by those times, but I'm already copying or imitating the scene styles. It's like and play a wide variety of music, as the scene has a lot of bands and many bands have the style here to play from above.

What do you guys write about and who does all the writing?

Bruce: This music is about a lot of different subjects. Unfortunately a lot of fucked-up shit has happened to me in the last few years so I've written about a lot of that shit.

Steve: Bruce writes all the lyrics, and the music is a group effort. Jeremy really wrote the vast majority of the music initially, but I started to write stuff since I got into the band. Now most songs are a mix of both of us. I even Ruck's gets a lot of credit in with writing the songs and the riffs. We try to tailor the songs

to Bruce's words and sometimes he'll write the words to the music. Rick's riffs and solos are created by his creations.

What tours have you done in the past? Euro, Japan...?

Steve: The Demons have played a lot but not in recent years yet.

What made you hook up with Good Life? How did it happen? I heard that you were going to put out the CD on a US label.

Bruce: We were desperate to put something out. We had just released a demo, but for a long time. Then I love I mean from East Coast Brooklyn, put out a 7" comp with Death Threat, Groundswell, Man's ruin, and me. Then I got from Surface which was an exciting interest at the same time. Good Life, and after talking to a lot of people, Good Life seemed like the way to go.

Is there any disadvantage to being on an Euro label?

Bruce: I just don't know how the US distro is doing. It also costs a lot of money in the distribution, phone bills, other distribution, and I don't see a profit here.

Steve: The only real disadvantage is having a lot of difference with the hour time difference and converting US dollars to Canadian dollars, but that's the only very minor issues.

How do you like it so far (being with GL)?

Bruce: So far everything is fantastic. E. Ward is treating us right and he seems to be behind the band 100%.

バンドの経歴(過去のバンド等)について教えて?

Steve: BruceはBlack SabbathとCathédrale Wardensで歌っていた。Dickは後にTyndie Tripsで歌った。KickとJeremyはGrinder Forceというバンドで一緒にプレイをしていた。

Jeremyは他に、Grinder, In VainやTest (Grinderに所属していた)。SteveはYugoslaviaとFIEでギターを弾いていた。

Hatebreedの人気からCTシーンはどう変化した? 希少なバンドを含む他のCTバンドへの影響は?

Bruce: CTシーンは急変した。この数年、スラッシュ・メタルが再び流行している。

Grinder: 1980年代からCTも知られるようになった。これは長くも思われる。彼等は常に比較の対象、使われる。

Steve: 皆仲間のCTバンドが成功した事を喜んでいる。

Hatebreedは現在に参入するものすごく頻りに来た。そして、それに従ってCTシーンが光を浴びるならそれも皆にとって有利だと言う。

Death ThreatのAeonはCTのサウンドがNT程明確に確立されてないといっていたけど、この意見に同意する? 違うと思うならCTサウンドがどんなもの?

Bruce: CTはシーンとしても幅広い。例えばGrinder, Evenlist, Grindzoo, みたいなバンドもいるし、勿論良きDeath Threat みたいにそれぞれたったスラッシュ・メタルの音楽をプレイしていると思う。

そう、僕もGrinderと同じような。唯一の共通点といえばCT出のバンドはハードからプレイしてる事でいいかな。

Steve: CTがボストンとNYCに使われた土地柄、もう2大都市には大きな影響を受け続けているけど、シーンスタイルはその完全な真似や真似じゃない。シーンの成長の個性に従って派生のバンドが増えてプレイしている結果、幅広くなっている。

どんな音楽を書いている? 誰が主に書いているの?

Bruce: 音楽が好きな人っている。幾分な事には専門にどういふものもないことはかり。身が廻りに起こって、それについて結構作詞している。

Steve: Bruceが全曲作詞をして、作曲は共同作業だ。

Jeremyが最初の頃の曲を聴くと驚かすっていただけ、既にバンドに馴染んで来てからは僕も書き出した。

最近のものは僕とJeremy, Kickの協力で作った。詩々はスラッシュ・メタルからずいぶん前へとり変えたりして、一見してGrinderの歌詞に引き寄せられるようにして、たまに僕が曲に歌詞を合わせたりする。

KickのGrinderの曲は完全に僕のオリジナルだけど。

過去のツアーは? ヨーロッパ? 日本?

Steve: 1980年代が主でプレイしてるけどコンサート・ツアーはまだ。

Good Lifeと共演した経緯について? アメリカのレーベルからCDを出すって聞いたけど?

Bruce: ともかく何か主になさって、網羅になってた。良いこと、1冊デモが見物だったから。そしたらEast Coast EmpireのDave DuncanがDeath Threat,

Grindzoo, Man's Ruinと僕達の作品7冊を出してくれたんだ。同時にSurface, Ice and the FiremanとGood Lifeが共に興味を示してきて、いろいろな人達に知らせをした結果Good Lifeが見定だと判断した。



Steve: It was a great decision to go with GLR. They had first class equipment, and it was a super easy guy to deal with. I feel that we're in great hands. GLR is a great organization and they really seem to have their act together.

What do you think is the biggest problem in hardcore these days?

Bruce: People only supporting a handful of bands and not turning out for shows. So it may well be that HC has gotten too big for its own good. People's attention spans are so short and there are so many bands and little "scenes-within-scenes" it's just frustrating. There's so much fragmentation and over specialization and people are really tuned out in the materialistic aspects of the scene. I think it's these days are so filled with love, it's so soft and forget their roots; they forget that this scene was built on the DIY spirit and not on designer hip-hop gear.

What does hardcore need to make it survive as **HARDCORE?**

Steve: Tough one to say, there's no one single solution. HC seems to be thriving in its own right, it's the same as it always was, the week full by the way side and the empty half is the mantle to the next generation. And in Souths are willing to stick to it. So these days have it easier than say in 1982 or 86. But I've seen people that make it easier to these so-called "straight" weeks only want to stop in, you and try have they lost it? That's an interesting "one" shows. People need to focus on the real issues of their in the "land of the week" or the snicker of the moment.

What are the bands that you guys are into these days?

Bruce: We're really into it with Threat, Dime Crew, Hellswar, All Out War, Paria Live, Godfreak, Freedom Reality, Show As Fall, All That Remains.

Steve: We're really lucky in that we get to play with a lot of to go to sets that we can't get to see in fans of. How Turn it.

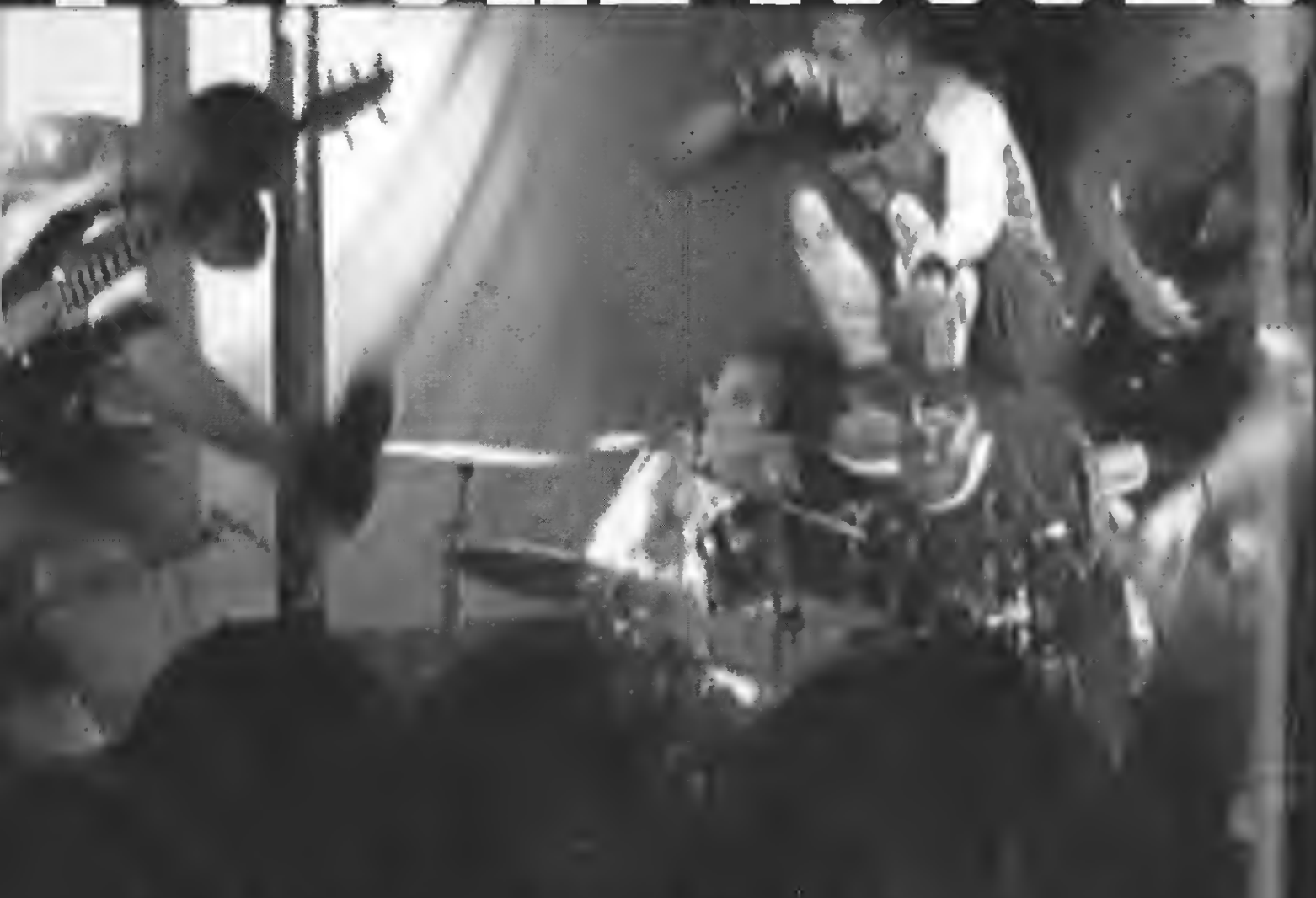
Stigmata, Man's Pain, Godfreak, outside of the show. I dig Vilit, Metal's Edge, In Motion, Anarchy, Arch-Enemy, Soilwork, At The Gates and many stuff like Acme and I is.

What's the band doing this summer? Tours, shows, other releases...

Bruce: This summer we're going to write some new songs and go back into the studio. Hopefully we'll get out some stuff. "It's a work out the details. As for the time he comes out we will be playing in Hong Kong or a show. We're looking to get over in Europe in January/February. If anyone can help us get in Europe, drop us an email. We may go to do a week or 2 in the US + Europe if everyone's schedule works out. Steve: We've got a pretty busy schedule so let's play it by the acts like: All Out War, Show As Fall, All That Remains, Soilwork, Godfreak, and I'll see you in the future. *JP*



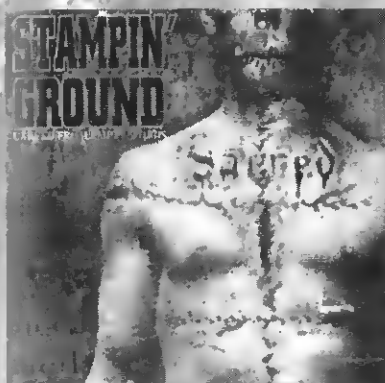
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Stampin' Ground "Carved From Empty Words"
(Kingfisher/Thorpe Records)

This has to be one of the most underrated bands in the hardcore scene today. Most likely due to the fact that they're from England. 10 tracks of metalcore with great Slayer riff-a-rama, a pinch of early Machinehead, some classic NY hardcore breakdowns and sweet tempo changes that make this thing one of the best releases of the year. —RodFC

In Flames is one to the best metal bands going today and they're showing no signs of stopping with this latest release. "Colony" still feels new having just come out in 1999, but these Swedes are hard at work and their new record is nothing short of amazing. The songs are a little bit harder and driving this time around and a bit less rockish than those found on Colony. Anders also sings a little bit more too. Standout tracks include the opening track "Bullet Ride" and "Swim." A lot of bands are trying to cop their style nowadays, but none have come close. In Flames is the real deal and no metalhead's collection should be without their stuff. —BrendanNBE

In Flames "Clayman"
(Nuclear Blast Records)



Disarray "A Lesson In Respect" (Eclipse Records)

This band kicks ass! Heavy riffs, Chris Barnes inspired vocals and ultra pissed off. This 13-track assault combines death metal and hardcore into one of the most intense releases I have heard all year. Definitely check this one out. —Ped

Exclaim "Noise Attack" 1999 demo

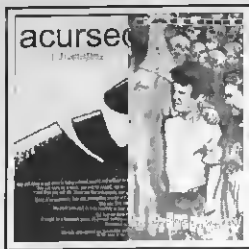
Even more ferocious than the "Out of Suit" ep of a few months ago. This is EXCLAIM's first recorded material – 5 early period songs of Gang Green manicness.

It's incredible just how fast this recording is while still retaining a rock 'n roll beat... but this is fastcore so it gets all schizo with the time changes. It is fuckin' incredible to listen to as an onslaught of relentless hardcore energy. I can't get over how every song slays me, as if you will always be unprepared for what is coming next. EXCLAIM marry the frenetic energy of skate culture with the frantic pace of hardcore. Their releases are everything that fastcore represents to me. I've said it before.

FUCK ON THE BEACH move over... there is a new ruler of fastcore.
(Hisami Matsumura/115 Leopard Nakano/2-15-7 Mtsugaoka/Nakano-Ku/Tokyo/Japan)

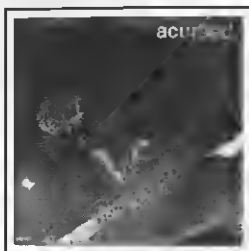
—Stepbe





ACURSED / FALLOUT "Dodsdomd / Another week in Jonestown" LP

The ACURSED represent a bridging between the Sweden's old and the new. Heavy 3 chord d-beat with a twist of throaty gasoline style vocals, (which works very well). The majority of this is pummeling and after repetitions of heavy, distorted beats drives the point home, it's songs like "Floating" where you see an emo-violence influence creeping in. The two styles work very well together. On the flipside, Australia's FALLOUT are all things heavy combining stoner rock biker riffs (a la Hydra head), with grind speed. There are great samples every other song. There is a local focus with songs like "Nailed Down" about backward same sex relationship laws in Tasmania. They are 'on the mark' lyrically challenging christianity ("Christian Crusader" and "Blinded"), classism ("Privilege"), environmentalism ("Servitude"), and indifference ("Callous" and "Hate Me"). Righteous Aussies bring us their 'Renegade Hardcore 'Terrorism'. The hydra head sludge makes this a good pairing. —Stephe



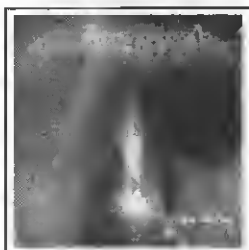
ACURSED/ VICTIMS "Beneath the Surface" ep

The VICTIMS are first out of the block with a more polished Discharge sound. The music is distorted, chunky and three chords of repetitive goodness. The ACURSED is ore of the same with gasoline slightly higher pitched vocals. The victims show a little bit more diversity with a four songs some variation within the style and a guitar solo (as horrid as it is). Both solid showings and exemplary of traditional Swedish Discore. (Putrid Filth Conspiracy / Rodrigo Alfaro / Sodra Parkgatan / 35214 22 Malmo / Sweden) —Stephe



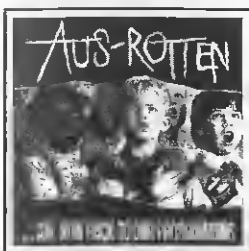
ALL ILL "Symbols of involution" ep (Sound Pollution Records)

This is the second release from this Spanish grind-core band and it is even more raging then the CD. Their sound is straight forward tear your face off hardcore with heavy bits a la SYSTRAL or STACK. 10 songs on an ep and additional tracks on the CD version. For those of you afraid of songs in another language other than english you need not fear as ALL ILL go the distance by doing most of their songs in english. Another great release by Sound Pollution. —Stephe



Arkangel "Dead Man Walking" (Good Life Recordings)

The followup to their ep on RPP Records, that put them on the map. Dead Man Walking continues from where they left off, with powerful straightedge anthems with nice riff-a-rama and breakdown parts. They've re done a few songs from the Prayers ep and mixed them in with new material. More Arkangel is a treat, but the production isn't as powerful as Prayers. This cd is one of the best of the year, easily, but if you pick this cd up you owe it to yourself to also pick up Prayers. —RodFC



AUS-ROTTEN "....and now back to our programming" lp (Tribal War Records)

CONFLICT style peace punk hacked by a good street punk beat. The non-stop lyrics that provide the ranting dish up lots of food for thought. The songs never break for choruses just an onslaught of ideas drawing on issues of sexism, labor relations, and just general xenophobia. The record comes in a poster fold out similar to the CRASS releases. Balls out politics. Fans of THE PIST will dig their sound. —Stephe



BAD LUCK 13 RIOT EXTRAVAGANZA "We Kill Children" (Too Damn Hype)

I seem to be one of the few who will admit liking this band. "We Kill Children" is the follow-up to the classic "Bats On The Dancefloor" CD that contained such hits as "Big Red Van", "Way Down South" and all the other hits. Bad Luck are back with such great songs such as "Stabbin' You Up", "The Columbine High Alma Mater" and of course the title track "We Kill Children". Bad Luck deliver crushing bass kicks, crushing guitars and nasty assed gruff vocals that have made them one of the most feared bands in hardcore today by the more sensitive people in the scene. If you don't believe me check out the live tracks at the end of the cd. The envelope of bad taste, and humor continues to be pushed, giving the hardcore scene a much-needed wake up call. —RodFC



BD UNION "Stand On The Ground" (Radical East Records Japan)

BD Union, like lots of Japanese hardcore bands, are heavily influenced by NYHC. This CD features 6 songs with an old school NY feel with hints of Madball and perhaps a tiny bit of 25 Ta Life in parts while lyrically they deal with topics in the friends, staying true...vein. The fact that their lyrics are in rather broken English might dissuade some, but overall I thought the CD was fairly strong. A few songs could benefit with perhaps being shortened slightly or having a few more tempo changes to give the breakdowns more intensity. Live these guys add a lot to the songs. (3-3-20-203, Higashi Nakajima, Higashi Yodogawa Ku Osaka 533-0033) —RodFC

BEFORE CHRIST demo

Another great metalcore band from Tokyo that impresses with 2 songs of metallic hardcore with lyrics in Japanese. (They just released a new 7 song cd, check the FC website for review) Live these guys go off! Worth picking up. (contact: 304 Palesu Ikebukuro 2-32-13 Ikebukuro Honcho Toshimaku Tokyo 170-0001)

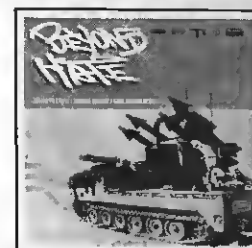
—RodFC

**BENUMB "Withering Strands of Hope" (Relapse Records)**

Holy fuck!!Relapse has done it again. Just when you think you now what to expect from them they throw a curve with something like this. Benumb had me thinking they were a wank cheeze metal band with the look of the cover art, but what I got was insane 80's thrash core along the lines of Septic Death. fast paced thrash with lyrics that actually deal with something and don't waste any time delivering the message. Short, fast and to the point the way hardcore used to be and could stand to revisit at times. With 32 songs in just under 25 minutes Benumb hit warp speed fast and never looks back. Listen and learn. —RodFC

**BEYOND HATE 3 song ep (SIH Records, Japan)**

Beyond Hate bust out the big 6-minute wank metal complete with the metal ballad bits ala Metallica but without the lick production. Chunky guitar with nasty gruff vocals singing about controlling your own destiny and the standard tuff guy song all in very good english with a hip-hop writing style (don't worry, no rapping or Biohazard shit). While not as metalcore as Dead-Reforce, Beyond Hate should still appeal to the metalcore crowd. Too bad they wasted a track on being silly instead of showing us more. —RodFC

**BLACK LABEL SOCIETY "Stronger Than Death" (Spitfire Records)**

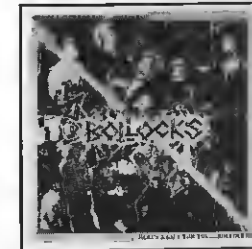
Zakk Wylde and the crew are back with the follow up to 1998's "Sonic Brew." If you haven't heard BLS before, they sound like COC meets Alice In Chains with some of the baddest guitar work you will ever hear. So many good songs on this release, it's impossible to pick just a few. As good as this record is, BLS is even better live, where you can witness Zakk's guitar mastery first hand. —BrendanNBE

**BLACK SABBATH "The Best Of Black Sabbath" (Castle Music/Sanctuary)**

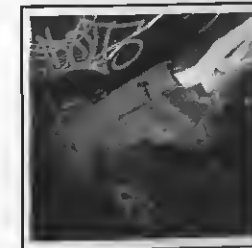
A double cd that gives you the classics from the godfathers of metal. A few tracks from every good cd. All the variations are covered as well. Of course the Ozzy era as well as the Ronnie James Dio and the best of the later versions featuring Deep Purple frontman Ian Gillan. Like the Motorhead "Best of", this Sabbath cd is all killer and no filler, like the lame best ofs of yesteryear. Like the Motorhead cd, the Sabbath history is well documented via bio and pics. A must for Sabbath fans old and young and great for those under the illusion that bands like Iron Maiden had anything to do with the great influence of metal on crossover hardcore. —RodFC

**BOLLOCKS "Here's a Gift for you...Bollocks!!" (Straight Up Records, Japan)**

Bollocks are, in case the name doesn't give it away, punks. They deliver exactly what that scene likes to hear. 11 songs of "don't give a fuck", "do what you want" "Fuck society" snotty punk anthems that never seem to tire with those people. Spare any change? —RodFC

**BOLT "Collision Course" (Full House Records)**

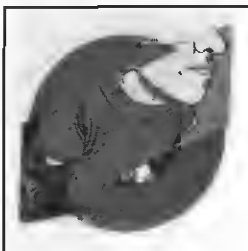
While in their bio they claim to be like NY style without being a cheap copy, Bolt sort of succeed by using the tried and true formula of chunky guitars, pummeling kick drums and gruff vocals that Nycore is based on but still not coming off as a cheap copy but not overly original either. They're better than lots of the Euro bands doing NY style core but the vocals walk a fine line on being too cookie monster-ish at times. —RodFC





BOY SETS FIRE "After the Eulogy" (Victory Records)

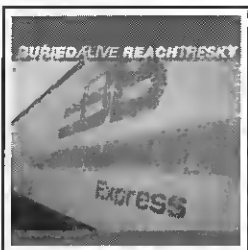
If you want to know why hardcore is going downhill, look no further than Boy Sets Fire. Look nerds, if you want to cry at shows, hardcore is not the place for you. It's called HARDcore for a reason. Musically, they try to play metal at times and melodic emo at others. Is it just me or does this band come off sounding horribly insincere? Next please. —BrendanNBE



BOY SETS FIRE/SHAI HULUD "Crush 'Em All: A Tribute to Metallica" (Undecided Records)

This is the first in a series of split 7"s featuring covers of the great Metallica. Up first we have Boy Sets Fire and Shai Hulud. While some people seem to like Boy Sets Fire, I do not. I think these guys are a bunch of whiney herbs. That being said, I think they would be more at home on a Boy George tribute album than paying homage to one of the greatest metal bands ever. Enough about them. Shai Hulud steals the show here. It would take one hell of a performance to overcome being teamed up with such a horrible band to make this split worth buying and the Hulud more than deliver with a ripping cover of "Damage Inc."

—BrendanNBE



BURIED ALIVE/ REACH THE SKY split 7" (Indecision Records)

Two new songs from each band on this Buffalo meets Boston split. The new Buried Alive material is by far their best yet, showing a definite Merauder influence in the riffing, which definitely works for me. The guitar sound is also drastically improved over that of their album, which I thought came off sounding muddy. The new Reach the Sky material is more melodic and rockish than before and not as heavy. It's still pretty good, by I liked the stuff on the album a lot more. —BrendanNBE



CEPHALIC CARNAGE "Exploiting Dysfunction" (Relapse Records)

Where does Relapse keep finding bands like this? Crazy assed technical metal with freaked out percussion in a combination between something like Carcass' "Symphony Of Sickness" CD and Dillinger Escape Plan. Hardcore kids won't know what hit them (if it doesn't go right over their head) Those with roots in metal will find this something that will stay in the CD player for longer than they expected. —RodFC



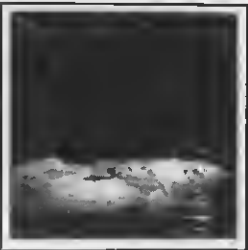
CREEP DIVISION "Creep Division" (Indecision Records)

Straightforward mid-80's style hardcore featuring Craig Ahead of Sick of it All on vocals and members of the Bouncing Souls. Nothing new here, but they do it better than most of the pretenders out there. Check it out. —BrendanNBE



COMMITTED CD (Phyte Records)

This is fuckin' awesome youth crew with the vocals being a very convincing Ray Cappo. In fact, when I'm listening to this while doing house chores I find myself trying to figure out which YOUTH OF TODAY record the songs are taken from. This collection contains recordings from 3 time periods *including their demo * but the sound is very similar. This is a band who has found their sound. If there is a need to crown the new youth crew crown princes, my vote goes to these guys. Bands like NO WARNING and VARSITY come close, but COMMITTED sound like a cut from the mold. —Stephe



DARK DAY DUNGEON "Dark Day Dungeon" (Natural High Records)

First off, and a lesson to people starting up new bands, bad band names are hard to overcome. This is a perfect example. What the fuck is Dark Day Dungeon supposed to mean? That being said, let's get down to business. Musically, they are kind of generic, combining moshy hardcore with some melodic metal riffing. I could see where a lot of hardcore kids would like this. Not bad, just not too memorable. —BrendanNBE

DEVICE CHANGE 7"

I saw these kids in Japan this summer and they rocked live was thinking that they wouldn't sound so great on wax. Was I wrong! New school metal core with nice tempo changes and a drummer that knows his double bass rolls. The only bad thing is that there's only 2 songs on this leaving you hungry for more. Well Done!!

—RodFC



DEAD NATION "Dead End" LP

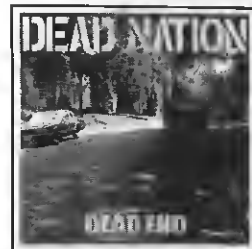
"We're Dead" is their unofficial theme song. "Panick Attack" is not an h-100s cover, but it does sound SUICIDAL in nature. "Shattered 1" is a great song working slow crunchy parts in a BLAST vein. "Skate or Die" has a thicker sound. "America Online" has good chorus sing-a-longs and a spoken word part that is reminiscent of the spoken word part in MINOR THREAT's "Out of Step". "Holes in the Wall" uses great JERRY'S KIDS writing imagery. "War in the Streets" has a great breakdown to finish the song. "Kill Me" starts off with a warped version of the national anthem. "The Problem" plods along like mid period BLACK FLAG.

"Dead End" uses some interesting vocal effects on the "Stop" chorus. If you are to choose a title track by the stand out nature of the song, this record should have been called "The Problem" or "America Online". There are great parts throughout this record that make it shine, but overall the release doesn't have a defining sound. Having said that, I am reluctant to pan this release because their live show was so incredible. Doing forward flips into the crowd, playing non-stop thrash at a manic pace...they demonstrate the enthusiasm of fastcore in an American context. The vocals are a mix of snotty and frantic hoarse yelling. The guitar sound is reminiscent of the early SUICIDAL TENDENCIES / RYTHM PIGS guitar sound.

The drums take a back seat, but play many diverse beats when they are not clipping along at a blur pace.

The sum does not add up to the parts on this recording, even though their track record demonstrates a captivating balls out live outfit. The band has since broken up, but some of the members have started a new band called TEAR IT UP. Watch out for them.

(Slaughterhouse Records / 4 Delmar Ave. / Morris Plains, NJ / 07950 / USA) —Stephe



DEAD-REFORCE "s/t" limited ep (SIH Japan)

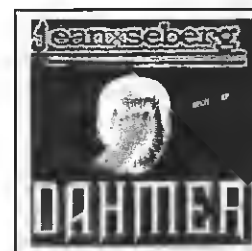
I have no idea what the name is supposed to mean, if anything, but these guys deliver metal core in the vein of Six Feet Under with some Carcass guitar wank and a touch of Bulldoze chug for good measure. While the translation of the lyrics isn't the greatest, it's tolerable enough to get the message through with songs like "Eternal Hate" Dead- Reforce definitely have an American feel to them without being a cheap imitation. —RodFC



DAHMER / JEAN SEBERG split ep

Self proclaimed murder-core outfit DAHMER throwdown their best recording yet, keeping pace with JEAN SEBERG. These Quebec loath-core kids throw in a CBC sample at the beginning of "Unabomber" that's unique to Canadian kids as they may relate to the background noise of Radio Canada broadcasts. 3 blistering all out assaults. JEAN SEBERG deliver up more of that delicious fastcore grind as a follow up to that outstanding debut ep last month. "Snake with Glasses" borrows an INFEST breakdown from "Where's the Unity?". These guys are France's answer to the international campaign for musical destruction.

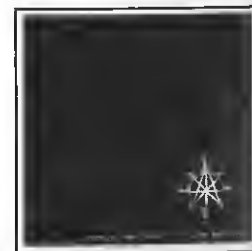
(Murder records / Olivier / 41a Grange / 33550 Capian / France) —Stephe



DESPITE "The Destroyers will be Destroyed" LP

Profane Existence style cookie-core. Thundering distortion played over top of basic drums beats played as fast as they can with undecipherable lyrics about injustice choked out in a throaty forced baritone. Loads of samples but the one from the Matrix is pure cheese (Keanu Reeves was in the movie, come on). There is something comical about this whole thing, even though I am sure the band's intentions are well meaning. It's a good release for the time, sparking back on yesteryear grind, but there are plenty better that can pull this off.

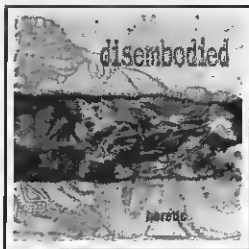
(Six Weeks / 225 Lincoln Ave / Cotati, CA / 94931 / USA) —Stephe



DISACOSSIAE "Imperfect World" (MIA Records)

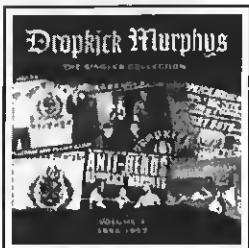
This hard working NY band seemed to have finally scored a break, only to have the label fold shortly after the release of this record. It's too bad, because this is pretty good. The drumming is the thing that stands out about this band right off the hat. This guy is a machine and he grinds like a motherfucker. The production is decent, but the vocals are kind of difficult to listen to. They're all pretty deep and monotonous and their too loud in the mix for my liking. Nonetheless, not a bad record. —BrendanNBE





Disembodied "Heretic" (Edison Recordings)

10 songs of sweet metal with some of the most intense lyrics I've heard in a long time delivered in a pissed off vocal style. Lots of hate and violence here with tons of religious references. I heard that they've since broken up. —RodFC



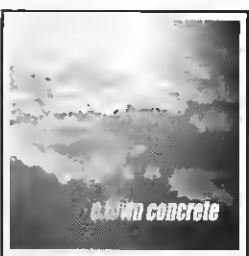
DROPKICK MURPHYS "The Singles Collection" (Epitaph Records)

Fans of the Murphys will no doubt pick this up right away. As the title states, this CD contains all the early singles released with their old vocalist Mike McColgan. Previously released in Europe as *The Early Years: Underpaid & Out of Tune*, Epitaph has released the entire singles catalog (some not appearing on *The Early Years*) with a bunch of live tracks to boot, including some exclusive to this release. The packaging is slick with liner notes by the band explaining the early years of the band. If you have not heard Dropkick Murphys, this would be a great place to start. —BrendanNBE



DROPKICK MURPHYS/ BUSINESS "Mob Mentality" (Taang!! Records)

An extended version of the previously released split 7" with these two oi! legends. Each band covers two of the other's songs, redo a song of their own and cover two songs. The bands also team up as McBusiness on the title track, which is fucking awesome. Standout tracks include the Dropkick's cover of the Who classic "The Kids Are Alright" and 'The Business' raging cover of Slapshot's "Hang Up Your Boots." A great concept and a great album. —BrendanNBE



E.TOWN CONCRETE "The Second Coming" (Triple Crown Records)

E.Town have made great strides with this new release. While I liked the previous releases, they were able to take it up a few notches with "The Second Coming." The music is a lot more diverse, as are the vocals, with Anthony actually singing in parts. Highlights include "Dirty Jer-z" and "The Phoenix" although all the tracks are good. This band has worked hard and it looks like things are finally starting to pay off for them. —BrendanNBE



EARTH CRISIS "Slither" (Victory Records)

After listening to "Gomorra's Season Ends" I honestly didn't think Earth Crisis could ever top that. That record was just so fucking bad: bad riffs, bad lyrics, bad vocals. For one album they managed to prove me right as "Breed the Killers" showcased some improved songwriting and actually had a few decent songs. Reading the bio that accompanied this latest CD really made me laugh, comparing Karl's new vocal style to "a young, uncaged Ozzy Osbourne." Ugh, no. Not really. Maybe they meant Sharon Osbourne. This is EC's attempt at capitalizing on the popularity of Limp Bizkit, Korn and the like. Karl sings and raps on every song. Every song? Come on. There's progression and then there's totally changing your style to fit the current trend. Earth Crisis have done just that. In the words of one ex-member of the band, "listening to this record, I'm embarrassed to have ever been a part of this band." The riffs on this record are sub par at best, as there is only a smattering of quality riffs thrown here and there. Each song has the same slow plodding drumbeat throughout very little change in tempo, making the already lackluster riffing even more dull and drab. Karl's vocals continue their steady decline since the "Destroy the Machines" album. He is a mere shell of the vocalist he used to be, and his mediocre singing voice fails to offset the fact that his screaming is not nearly as potent as it once was. Now on to the lyrics... Oh my god! Some of these lyrics are so bad they would make a Limp Bizkit fan say "huh?" Take for example this excerpt from "Nemesis," the radio single: "I turn myself into a monster to fight against the monsters of the world." What is that? The only thing worse than that line is the thought of kids singing along to it. So far only one member has realized that it was time to jump ship since the post DTM decline and start something new (far superior to anything EC ever did, I might add). Too bad everyone else in the band wasn't blessed with Mr. Wiechmann's foresight. —BrendanNBE

EIGHTEEN VISIONS "No Time for love" ep (Trustkill Records)

Thick and chewy, sludgy and distorted ugliness. Gasoline vocals front what sounds like a biker rock rollercoaster ride at a Hydra Head party. Sabbath drives the heavy sound, but layers of styles keep unpeeling to make this more and more interesting with each listen. This record has its own momentum and is able to keep it together despite all the time changes. At times the structure suffers from the quantity of styles but it retains a kinetic energy. The layered vocals on "Russian Roulette..." is schizophrenic but in a 'crazy man over the edge' sort of a way. The cover artwork looks similar to CONVERGE right down to the gold colored splatter logo. —Stephe



END OF LINE "End of Line" (Antibody Records)

This Albany band has been around in one form or another for a while now, but to my knowledge this is their first full length album. At this point in time they remind me of a cross between Machine Head and Withstand. Their style has definitely evolved a lot with this release. The layout is pretty nice, but they failed to include the lyrics. —BrendanNBE



THE EXPLOSION "Flash Flash Flash" (Jade Tree Records)

Great follow up to their ep. The Explosion sound like a cross between mid to late-80's DC hardcore and Dropkick Murphy's style street punk. This record sounds like something that could have easily come out on Dischord in the late 80's when they were still putting out quality shit. Great energy and catchy, well-written songs make this disc a hit. —BrendanNBE



43 URBAN "21 Century 43 Urban Beatdown Style" demo

Kobe's answer to No Retreat deliver chuggy, nasty, tuff guy metalcore that has a lot of potential. With only having 2 songs this leaves you wanting more. another 2 song demo is due soon. —RodFC



GODBELOW/RINGWORM "Hollowed Soul" split cd (Surface Records)

Just what Godbelow fans have been waiting for. Syracuse's new kings have put together 3 songs, 2 new and the other a cover of Metallica's "Master of Puppets" The first new song, "Rehearsal for Tragedy" the band has played out before this recording. For those who haven't seen the Below live yet, this is a treat. Powerful 3-part guitar harmonies, with Dan's Neurosis-ish vocals ripping through. The cover of Master of Puppets is simply unreal! Thick chuggy guitars, that give way to the acoustic guitar bit which Godbelow has added piano to, which makes this song their own, something few bands have accomplished when doing a cover.

RINGWORM lets loose a new song "Again and again" that updates those who were fans of the early material. Nice mix of new and old showing Ringy hasn't lost a step after 7 years apart. The new version of "Necropolis" is more powerful than ever and reminds us why the "Promise" cd was so popular back in '93. They finish the cd off with a cover of Killing Times classic "Brightside"

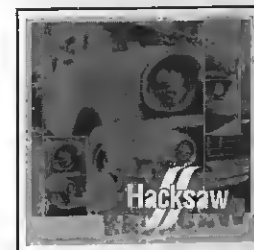
Overall, this cd is a teaser for what's to come from both bands and a must have! —RodFC



HACKSAW CD (SpectraSonic Sound)

Ten songs of SWIZ filled groove rock for fans of Dischord style post punk. The recording borrows lots of interesting country drum fills and mixes them with jangly DAG NASTY riffs. The signature to HACKSAW is they take good riffs and repeat them at infinitum in a punk sort of way that drills it home - it's like applying DISCHARGE strategy to SWIZ. The 'disaster by design' reference in the song "Got Paid" is hilarious for those who understand the relationship between GAS Religion and UNION OF URANUS.

The CD contains six new songs with four song ep that came out earlier on GAS Religion. The different writing periods are noticeable and distinct. Fans of post punk will dig the newer stuff, fans of punk will dig the earlier material. This CD collects both, so you can compare. Personally, I think the earlier stuff rocked harder in its ability to focus less on rock, but the new recordings demonstrate maturity. —Stephe





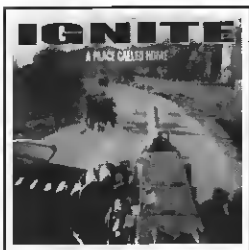
THE HAUNTED "The Haunted Made Me Do It" (Earache Records)

I find that anything I get from Earache Records I automatically compare to Carcass. Let's face it, Carcass put the label on the map in terms of crossover hardcore metal bands. The Hunger doesn't disappoint. Tougher than Borje Salming with a bad coke habit, these Swedes deliver nice pasted metal with hints of Carcass riff-a-rama and nasty death vocals that don't wear thin too fast. The added melodic vocal parts don't work with me so well, with almost every band these days using this on all their cds to show their talented side. Fuck that! Keep it metal! This is definitely a cd that grows on you. The fact that some of these guys were in At The Gates might also influence a few listeners. —RodFC



Holdstrong "Color of Old Memory" (Pindrop records)

I must say I was surprised when I first heard this cd. The cover art and cd title had me thinking that I was in for yet another generic run of the mill hardcore cd. Holdstrong aren't really doing anything that is rocket science here. Just straight up hardcore with an energy that reminds me of Trial. A good energy, with tempo changes accompanied by a good mix of double bass and some heavy guitar where it's needed, that should please both the thug core kids as well as the metally challenged. The only part I really didn't care for was the standard pretty emo singing every band these days feels they need to add whether or not it fits their style. Well worth checking out. —RodFC



IGNITE "A Place Called Home" (TVT Records)

Amid rumors of break-ups, selling out and other bullshit hardcore rumors, Ignite is back with a new label and a great new album. Some of the members have changed, but the chemistry is still there. This album rips from the get go and picks up where "Past Our Means" left off. While there are some moments that are quite radio friendly, this still manages to keep a hard edge. The songs are all very well written and super catchy, topped off by one of the best vocalists (Zoli) in hardcore today. The opening track "Who Sold Out Now?" is the definite standout on this one where Zoli lashes out on stupid, whining hardcore kids that constantly run their mouth concluding, "I care about hardcore, but I hate the scene." That statement is right on the money. One of the best hardcore records of 2000. —BrendanNBE



INFEST "How they poison the young" 10"

This is a much better live recording of INFEST, then the re-issue of the flexi. INFEST seem like one of those bands that should be recorded in a studio. You just can't pick up the ferociousness of INFEST without the clarity of a studio. This is a bootleg of a recording taken from an appearance on KXLU out of Los Angeles on July 1, 1991. The set contains a collection of material from all of the eps and not all the unreleased songs are untitled anymore. The artwork is INFEST-like, the record is hand numbered, and there is a reprint of an interview with them and No Answers (the pre-cursor to HeartattaCk). The release is in anticipation for the final INFEST release due out in the summer with the last of their recorded material. Judging by the previews of the song on the "reality" comp, this release may be a big disappointment, too. (Ear Wax Records / e-mail: earwaxrec@aol.com) —Stephe



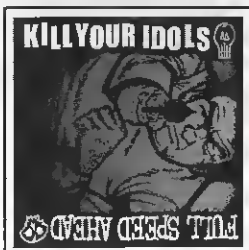
INFEST / PISSED HAPPY CHILDREN split ep (Slap-a-Ham Records)

This was originally released as a one-sided 8" flexi, limited to a 1,000 press. I remember when the flexi first came out, it became rare immediately. The re-issue is long overdue (but that's only if you are a fan of live recordings). The INFEST side comes with 3 extra tracks from the original flexi. The recording still sounds like a bad muffled version of cookie-core and could suck for those anxious to hear the INFEST side. The P.H.C. side has better sound quality and includes a DYS cover. Both recordings are taken from a live show at Gilman Street on 02/10/89. The importance of this record is that it remains the precursor to power violence and represents the marriage of the two bands that went onto define the sound. Historically speaking, it's an important record. —Stephe



KILLSWITCH ENGAGE "Killswitch Engage" (Ferret Records)

Killswitch Engage features members of Overcast, Aftershock and Corrin. Their sound brings to mind bands like Blood Runs Black, Kreator, Arch Enemy, Entombed and a bit of Overcast as well. The guitar sound is kinda thin, which is the only thing I didn't like about this record. Overall, a great debut record and a band to watch. —BrendanNBE



KILL YOUR IDOLS/FULL SPEED AHEAD Split cd (Hellbent Records)

This CD features 6 songs in just under 10 minutes. Each band does 2 originals and 1 cover. KYI deliver exactly what you want and expect. 80's straight up hardcore with relevant lyrics that confront topics like bands who don't practice what they preach, while FSA live up to their name with warp speed hardcore with a more vague lyrical approach. Worth checking out. —RodFC

KRUTCH-NO RETREAT split CD (*Thornz Recs*)

More thug core from 2 of PA's best. Krutch, probably the most familiar of the 2, deliver their standard brutal core that hits hard with songs of life on the streets, the crew and of course revenge. One of the few bands where having 2 vocalists doesn't come off as a No Retreat's Bulldoze-ish, slow mined bending breakdowns and tuff guy vocals are making them a force to be dealt with. BFL are keepin' it real! —RodFC



LUDDGANG "Collateral * 180699" ep

Drumming and sampling. Take one part TEST DEPT., one part CRASS agitation, one part drum percussion protests, and on part CONSOLIDATED sampling and you get LUDDGANG. The artwork is very CRASS-like and the label furthers this connection as the release is on Crasshole Records. There are other things thrown into the mix like some free style jazz samples and samples of the oboe, but generally this is more like listening to percussion protest instead of a hardcore record. (Crasshole Records / P.O. Box 65341 / Baltimore, MD / 21209 / USA) —Stephe



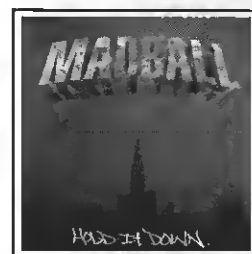
LUDDITE/CLONE "The Arsonist and The Architect" (*Relapse Records*)

More of what you'd expect from the fine people at Relapse. Technical metalcore that sounds like ETID if they were more death metal. A good mix of technical metal riff a rama with a nice amount of dance parts to keep those hardcore kids moving. More accessible of the Relapse bands in terms of getting the attention of the hardcore crowd. —RodFC



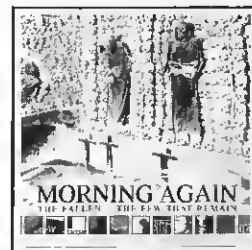
MADBALL "Hold It Down" (*Epitaph Records*)

Madball more than "hold it down" with this new record. I was rather disappointed with the last album, but this one rocks from beginning to end. There is not one bad song on the record. This is the album I was hoping for as a follow up "Demonstrating My Style." The fire and energy that seemed to be lacking on the last record has returned. The music hits hard and the lyrics hit even harder, making no apologies whatsoever for their actions. One of the best NYHC records to come out in a long time, from one of the best bands New York City has to offer. —BrendanNBE



MORNING AGAIN "The Fallen...The Few That Remain" (*Eulogy Records*)

I love this cd. Morning again is a band I always liked even though most seemed to think they were generic. Never a shortage of riff-a-rama and nice breakdowns, MA can take some credit for bands like Arkangel who are picking up where MA left off. While this is previously released material, from the "To Die a Bitter Death" and "My Statement Of Life In A Dying world"7", it still works well for me especially "Noteworthy Instruction" —RodFC



MOTÖRHEAD "We Are Motörhead" (*CMC International Records*)

Hands down one of the best Motorhead albums in years. The old bastards show they still have it, and this album is proof. "Stay Out Of Jail" rocks like no Motorhead song has in a long time. The only bad point was the cover of "God Save the Queen." I fucking hate the Sex Pistols. Other than that minor flaw, the album is a keeper. —BrendanNBE



MOTÖRHEAD "The Best of Motörhead" (*Castle Music/Sanctuary*)

This double cd package is a hest of cd that really lives up to its name. The first cd contains all the early Motorhead favorites like "Ace of Spades" as well as 2 versions of the song Motorhead, 1 done by Hawkwind (Lemmy's old band). The second cd has the later favs from such cds as "Orgasmatron", "Sacrifice" and even the cover of "God Save the Queen" from their newest cd "We are Motorhead" Great layout and design job with nice pics and a very detailed bio for those new to the band or those who never cared to find out before.

Anyone who wonders where to look for a major influence to metal and hardcore, look no further than Lemmy and crew. —RodFC





MUSHMOUTH "Lift The Curse" (Triple Crown Records)

I've been waiting for the follow-up to "Out To Win" for too damn long and couldn't wait to get this into my cd player. I must say I was surprised by what I heard. While MM still sound like MM they haven't releases Out To win 2. Produced by Richie Krutch and with guest vocals by Stickman of Fury Of Five, MM deliver fast paced thrash with sweet breakdowns in the trademark MM fashion but with a new edge to it. MM sound tighter then ever with the addition to some new guitar bits and Chris' vocals are dead on. For those who loved OTW, LTC will take a few listens to really appreciate where they're taking the sound of the band. Now if they'd only play out more! —RodFC



NERVE AGENTS "Days of The White Owl" (Revelation Records)

I'm going to try and ignore the fact that some of these guys wear makeup and stick with the music. With In My Eyes calling it quits, Revelation is going to have to rely on these guys to keep them in the hardcore race. The Nerve Agents are the type of band that put Rev on the map back in the day with simple, straight up hardcore with a vocal style somewhat reminiscent of YOT. Lyrics that are relevant and a throwback graphics make this a must have for old school hardcore fans. —RodFC



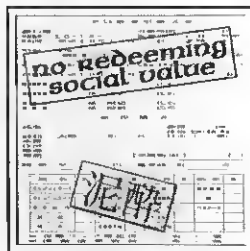
NEW BOMB TURKS "Nightmare Scenario" (Epitaph Records)

After almost 10 years of solid garage rock n' roll, the New Bomb Turks are still committed to letting it rip. Their latest "Nightmare Scenario", the third for Epitaph, continues the cause kicking out a dozen more songs about killers, cool cats and cons. Don't expect anything new here, if anything the sound is even dirtier than some of their previous efforts and could use a little more bass in the mix. But that's what garage is all about isn't it? The Stooges would be proud! —Ped



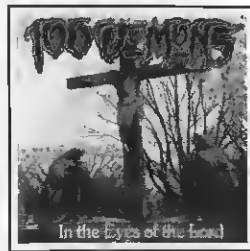
NICE VIEW ep

A three piece from Japan that pull off racing fast hardcore dense with hardcore traditional sounds in their modernized context. I hear MINOR THREAT speeds, I hear NEGATIVE APPROACH harmonics, I hear NY style breakdowns, I hear Boston style manicness, I hear ringing guitar parts of early DAG NASTY, but I also hear the speed of CHARLES BRONSON. This is the band's second ep and it is possible better than their first, a rarity in hardcore. "From apeman to spaceman" starts off with some NASA type transmission for the emo Star Wars kids and husts into triple speed thrash. Fans of fastcore should note that the record maintains warp speed never dipping back into sample gimmicks. There are two sets of vocals that represent the gasoline style of Hydra Head releases and the shrieking pitch of screamo. The juxtaposition in styles is refreshing given the speeds that these songs are played at. This is crazy sounding like the EXCLAIM release with the ability to skip around from styles yet remain very well composed. Another outstanding release from Japan. (Blurred Records / 482-1 Naka / Kambara / Ihara / Shizuoka 421-3213 / Japan / e-mail: blurred@thn.ne.jp) —Stephe



NRSV 7"

What can you say about this band if you haven't heard them? Be prepared for funny-core that can have a message, without trying to be profound. "Skinheads rule" points a finger at the standard bonthead skins who come to shows and act like the morons they are and pay for it while NYPD Blues tells an interesting account of a cop beating a "bum" who ends up getting a 2 million dollar settlement out of it. Lots of tracks on this and fun as well. Well worth the cash. —RodFC



100 DEMONS "In the Eyes of the Lord" (Good life Recordings)

100 Demons have produced the goods on their debut full length. Imagine crossing the brutality of Hatebreed with the power of "Those Who Fear Tomorrow" era Integrity. Throw in Bruce's killer voice and some of the toughest breakdowns you will ever hear, and you've got a winner on your hands. If you like hardcore the way it was meant to be (HARD), then pick this up. You won't be disappointed. —BrendanNBE



ONE KING DOWN "Gravity Wins Again" (Equal Vision Recs)

The title says it all. This sucks! This CD is an attempt to sound like Both World's "Memory Rendered Visible" (which I liked) with the over production of that Life of Agony "Soul Searching Son" cd. I was down with the king in the Bloodlust Revenge days, but since that CD they've lost all the emotion and sincerity and become bad overproduced rock core band that is too dull to stomach. —RodFC

The OVERFLOW "Let's Hit, Let's Kick" demo

This is the Japanese version of the BLASTCAPS. It's what you would get if the STIFF LITTLE FINGERS were a hardcore band. Jangly guitar parts, fast catchy hardcore, and sing a long choruses. A tape you can immediately sing to and something you will find yourself humming later that day. (Sorry, the only contact information I have is a phone number and I doubt you'll be calling Japan) —Stephe



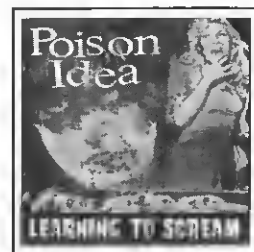
OVERTIME "End of a Trend" demo

A project band featuring AS WE ONCE WERE and scene youth crew celebs Damian Abrahams and Adam Gill. The SIDE BY SIDE sounds of AWOW form the backbone, but the INFEST like vocals are what define this recording. In fact, the Damian's shouted "unity" in the song "Fuck unity" sounds like it could be a sample from "Where's the unity?". OVERTIME is what you get when you cross youth crew with power violence - a 625 band, if I ever heard one with some hate thrown in to update the script. This tape is excellent even if it is a one off project and even if the spirit of this was vindictive, but good luck trying to get a copy of this. OVERTIME is like PROJECT X of T-Dot. (e-mail: mattdelong@home.com) —Stephe



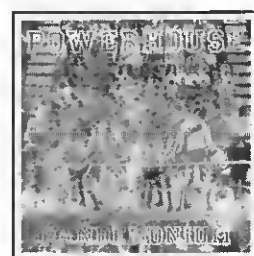
POISON IDEA-" Learning to Scream" 7" (Taang!! Records)

Poison Idea has influenced hardcore in so many ways over their life span. This 7" represents a more straight up hardcore sound as opposed to such releases as "feel the darkness" While it doesn't have the same emotion and intensity as their "Kings of Punk" or Ian Mackaye" lps, this is still classic old school 80's hardcore done by one of the best ever. —RodFC



POWERHOUSE "Pandemonium" ep (Resurrection AD Records)

The re-release of the 7" with a couple of new tracks that let you know that the Powerhouse crew is still running the show out west. Hookup! —RodFC



THE RANDUMBS "Things Are Tough all Over" (TKO Records)

Old school 3 chord punk that is a dirty, punk version of what Rancid does but without the over production. While I find most, if not all punk dated, these guys seem to at least have sincerity in what they're doing. The vocals even have a Ian Stuart sound to them at times but without the bonehead message. A must for those who still circle their A's. —RodFC



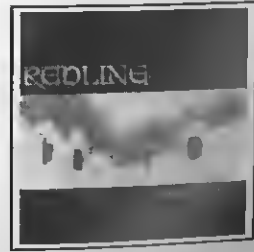
RAZORS EDGE "Thrash 'em All" (CH/Tag Rag Recs Japan)

With 14 songs in a mere 18mins thrash is what Japans Razors Edge do. Blitzkrieg old school thrash remenesant of the days of DRI and the like, RE brings back ultra fast 3 chord speed that spawned such stupid trends like the circle pit. RE are all about speed and energy. The tradeoff being lyrics that really say anything, (most likely due to translation), which makes me, think that perhaps they should have stuck with their native language. —RodFC



REDLINE "Moments of Truth" (Spill the Blood Records)

Damn, this band sounds more like Mushroom than Mushroom does. Most of the songs are slow to mid tempo with tough street-wise lyrics and heavy breakdowns. None of the songs really stood out for me. By the end of the disc, a lot of the songs started to sound the same. It's not bad, there's just a lot of other bands out there that do it better.





RIVER CITY HIGH "Richmond Hotel" (Big Wheel Recreation)

With a sound reminiscent of early FACE TO FACE or SAMIAM, this band (including ex-members of Funsie and Inquisition) spend ten minutes through 4 songs on this underachieving ep complaining that no one seems to care about them. Perhaps they are justified. I don't. —Ped



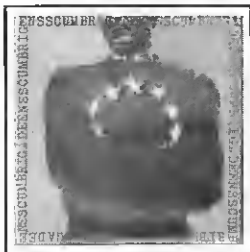
RUN DEVIL RUN - "Sinking Deeper" (Victory Records)

It's not too hard to figure out what they're sinking deeper in. A bad Cro-Mags wannabe band complete with the band pic with sunglasses, Krishna beads and "Near Death Experience" artwork. Vocalist Foose, sounds at times to be trying to pull off a John Joseph impression but falling drastically short. Musically they are 80's NY hardcore, but to the point where the riffs seem almost stolen from old classics. With Krishna core falling from grace almost 5 years ago and the Cro-Mags playing out again (in one form or another), RDR's timing couldn't be worse. The best part of this CD is there's an address where you can adopt a cow. Which is great, 'cause my cat just died and I wanted to get a new pet. Just think, for the price of a cup of coffee, you could give a cow an education, clean clothes and 3 square meals a day. When you adopt a cow you will receive letters from your cow, telling you how you've changed its life for the better. If that wasn't enough to make you hookup, they're good friends with Mr. Mick Score!! —RodFC



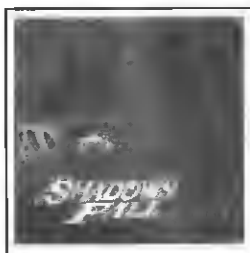
RYKERS "From The Cradle To The Grave" 2CD (Century Media, Europe)

A double cd package which features all the Rykers hits live on disc 1 and studio stuff with some interesting choices in covers such as Girlschool, Cro-mags, AC/DC and Accept. Live you get covers of Venom's "Witching Hour" and YOT's "Together" with Mr. Sellont himself Ray Cappo. A good package for those not familiar with Germany's most popular hardcore band. —RodFC



SCUM BRIGADE / ENS ep

Sweden seems to excel with their world counterparts. SCUM BRIGADE is Sweden's answer to HHIG with more Discharge thrown in for the Sweden factor. 4 tracks that clip by. The low end of the bass sounds like the hum of those WWII fighter jets. ENS is more eno-violence influenced metal hardcore. At times it is flat at times it is hammer pelting heavy. What is the secret to Sweden's success with hardcore. Is it the social democratic state or the aural borealis? Is this a man-made phenomenon or can we credit this to the elements? (DOD & Uppsvalld / P.O. Box 172 10/S-104 62 Stockholm / Sweden) —Stephe



SHADOWS FALL "Of One Blood" (Century Media Records)

This is Shadows Fall's sophomore effort and the first with new vocalist Brian Fair of Overcast fame. Definitely a step in the right direction. Brian gives the band a lot of vocal dynamics that were missing or left unexplored in the past. The newer material heads in a more melodic rock direction ala In Flames and strays away from some of the straight up death metal style of some of the previous work. The guitar work is right on the money with loads of solos and harmonizing. How the fuck do you sing and play guitar at the same time on some of these parts? Pretty impressive if you ask me. All in all, a damn good record, but it still doesn't hold a candle to their live show. That's where they're at their best. —BrendanNBE



SHEER TERROR "Bulldog Edition" (Blackout! Records)

A long overdue 2CD reissue by one of the greatest NYHC bands ever. This contains the first 2 albums "Just Can't Hate Enough" and "Thanks For Nuthin'" along with 2 ep's "Live at CBGB" and "Old, New, Borrowed and Blue" plus some demo and cover material. The packaging is excellent and contains detailed liner notes by the Rev. Paul Bearer recapping the history of the band. Anyone who likes real hardcore has probably had (or should have had) all this material for years, but in case you're new to the game or have just been lazy, this is a must buy. —BrendanNBE



SHELTER "When 20 Summers Pass" (Victory Records)

After a pathetic attempt at capitalizing on the old school revival via Better Than A Thousand, Ray of Yesterday has rounded up the Krishnas for another go round. Although this record isn't as bad as some of the other retreads on Victory (i.e. Snapcase, Earth Crisis, Integ2000), this fails to hold my attention for more than a few tracks. I realize that it is difficult sometimes to know when the magic is gone and it's time to hang it up, so allow me to offer this heart felt advice: STOP MAKING BAD MUSIC AND GO AWAY! —BrendanNBE

SOD/YELLOW MACHINEGUN "Seasoning the Obese" 7" (Howling Bull Records)

Having not heard SOD since the very first release back in the day, I gotta say they've progressed a lot judging by this 1 song split with japans trio of cuties Yellow machinegun. A Slayer parity of Seasons in The Abyss, Seasoning the Obese has rather funny references to food, (duh) with great Slayer riff-a-rama and a little extra chunk added. YM deliver songs from their latest cd in their classic tuff girl metal sound that few chick bands can pull off. Great!! —RodFC



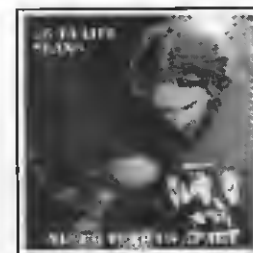
SECOND TO NONE/ WITS END split 7"

Second to None is the better of the 2 bands here with Hellhammer-ish slow and plodding metal with dark, satanic vocals. While its great for those who are deeply rooted in death metal, hardcore kids will pass it up due to lack of tempo changes. —RodFC



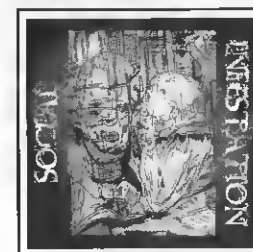
SLANG/25 TA LIFE 7" (Japan Overseas)

Slang bust out with 2 fast pasted hardcore/punk which sometimes remind me of Disorder at times mixed with an old school hardcore speed band. Great for those who love the Japanese fastcore scene. 25 Ta Life recycle a released track, so it's nothing new there. —RodFC



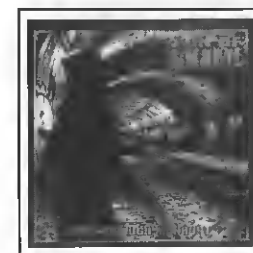
SOCAL INFESTATION "Lasciate ogni speranza" 10"

Heavy atmospherics and gruff distorto throat sounds juxtaposed with machine like grind parts. The grind compares to greats like ENEMY SOIL or DISCORDANCE AXIS. The slower moodier parts sound like HIS HERO IS GONE protégés. There is a real scene for this DOOM sounding emo-violence and I love it. Songs like "Extreme Contempt" can really thunder down. SOCIAL INFESTATION's material range also includes the Hydrahead SABBATH sounds in songs like "Stop". A well-rounded record for fans of heavy and moody sounding hardcore. The translation of the title "abandon all hope, ye who enter here" is appropriately fitting for the feel you come away from with this record.
(Goatlord Records / P.O. Box 14230 / Atlanta, GA / 30324-1230 / USA) —Stephe



SON OF SKAM "Five Borough Manhunt" (Kingfisher Records)

NYC Thugcore featuring Lou from Skarhead and Freddy Madball. Like Skarhead, Son Of Skam features a multi-vocalist attack and straight up thug lyrics, but the music has more of a hip-hop flavor to it. This CD ep includes the four songs off their demo and another unreleased track which is awesome. —BrendanNBE



SPACE COMBINE "Drive Alone" (Howling Bull, Japan)

These guys are like a cross between Japans Garlic Boys and perhaps Electric Frankenstein in terms of sound and production. Lyrically vague, which is most likely due to the translation, will make this a tough sell to the english speaking. A who's who of guest's from the Japanese punk and hardcore scene will make this a must have for Japcore lovers. —RodFC



STALKER / D.D.I. "You don't need anything, until you can't afford it" LP

STALKER start off slow and tortured sounding, using dubs and a sample that keeps repeating 'a world of pain'. This is quickly interrupted with DROP DEAD style grind thrash. The vocals are somewhat flat sounding like early RORSCHACH releases. This effect makes a cover of "My Mind's in a Vice" very fitting. In general, STALKER is what you would get if you mated the tortured sound of RORSCHACH with the pace of DROP DEAD. The lyric sheet is an awesome cartoon poster. The D.D.I. side is a barrage of screaming Italian thrash. Dual male-female vocals that remind me of the skidding speed that DISKONTO deliver. The music combines classic Mediterranean thrash (like that of LOS CRUDOS or E-150) with newer school emo-violence to produce some very diverse material - all of which destroys. The lyrics are sung in Italian, but english translations are provided. An excellent release, in the spirit of splits that bring together great hardcore of different genres (power-violence VS. emo-violence), from different countries (Germany VS. Italy). (Thought Crime / Petersburgerstr. 68 / 10249 Berlin / Germany) —Stephe





STIGMATA "Do Unto Others..." (Victory Records)

Stigmata is one of the best and most underrated hardcore bands going today. After the colossal "Hymns for an Unknown God" CD released in 1995, Stigmata finally returns with a new full length studio album. Stiggy has opted to drop a lot of the metal and go for a more groove oriented hardcore sound ala Madball/Biohazard this time around. The drumming really stands out on this recording. Jason Bittner is, without a doubt, one of the best drummers in hardcore today. Stigmata blaze through these 12 anthems in just over 35 minutes concluding with the Cro-Mag-esque riffing of "Thru These Eyes." If Victory gave half the push promoting the good bands on their label, instead of the fruity emo bands and washed up retreads, they would be much better off. —BrendanNBE.



SUCK DOWN "First Impact Y2K" (Screw Heads/Howling Bull Japan)

Oh lord, not that Y2K shit again!! Suck Down are Japan's answer to Korn (or the Deftones, can you tell the difference?) with a hip hop/ metal combo that comes across like a more metal sounding Zebrahead. This cd will be appreciated by those who tastes cross into the aforementioned bands genre of music. —RodFC



SYSTRAL "Black Smoker" (Edison Recordings)

This release is bound to be a favorite with the more metal influenced h/c kids. Carcass meets Motorhead metalcore delivers a load of guttural vocal driven metal with more devil/demon references than Lemmy has warts! —RodFC



TERMINUS CITY "Justice Isn't Always Fair" (TKO Recs.)

Skinheads who deliver working class Oi! to those who are still down with that scene. Blue collar lyrics that deal with lots of scene politics as well as, neighborhood pride etc. TKO bands seem to be good at what they do in the genre of music like punk and Oi! that suffers from little to no originality or sincerity. —RodFC



TIJUANA BIBLES ep

This band was assembled with the sole purpose of writing a few b-movies soundtracks to the "Parkdale Wrestler" series. Featuring some of the city's best surf and garage musicians, the project accomplished this pretty handily. This ep is the result of their first sessions. "Mexican Courage" is an upbeat surf song. "We're gonna Tangle" alludes to the band's love for Mexican wrestling. "Haji" is a psychedelic spacey ode to the go-go dancer fighter in Russ Meyer's "Faster Pussycat Kill Kill". This first release puts these guys on par with "Kids in the Hall" legends SHADOWY MEN FROM A SHADOWY PLANET. The D.I.Y. silkscreen photocopy cover gives the band credibility as an underground outfit. The ep is limited to 500 copies and is already sold out. Since this recording, the band has started playing live. They have added vocals and a lot more speed. Featuring members from the SPEED KINGS, the TEXAS DIRT FUCKERS, the LEATHER UPPERS, and SPITTLE, this will be a project to watch for as they get set to release a new CD, a video on Much Music, and a mini tour of Europe. And they have website that defines the meaning of Tijuana Bibles with band members starring in the comic strips. Check www.tijuanabibles.com. (Trophy Records/P.O. Box 477, Station C/Toronto, ON/M6J 3P5/e-mail: tjbibles@hotmail.com) —Stephe



25 TA LIFE "Few Da Real" (Japan Overseas/SIH)

Well I guess if Rick Ta Life can take pride in anything, its that he's slowly turning hardcore kids illiterate wit da spellinz be'n gangsta tawk. I don't know if anyone's counting, but this has to be up there in the number of live offerings from 25. The difference here is that it's on cd with layout, production...the whole 9 yards. That alone should be a good reason to pick it up for those into the band. All the hits are here, no need to look any further, the only problem you might have to get it from Japan, and chances are you can find it at Rick's travelling distro store. —RodFC

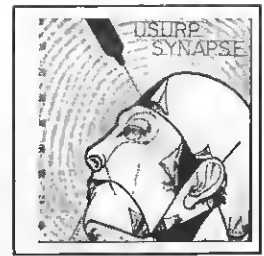


UNBROKEN "It's Getting Harder to Say the Right Things" (Indecision Records)

This CD compiles demo, 7" and comp tracks spanning the entire career of this now defunct San Diego band. The sound quality varies a bit, but for the most part it's pretty good. I never really understood all the hype with this band. Don't get me wrong, Unbroken was a good band, but that's it. One of the better West Coast hardcore bands in their day, but then again, they didn't have a whole lot of competition. —BrendanNBE

USURP SYNAPSE "Level Plane" 6"

A packaging job that would make Bacteria Sour jealous. A 6" release with twisted graphics, crazy folds, and a ziplock bag with a crushed capsule. The music is kind of thin sounding screamo-violence. High pitched shouting over galloping drums...but the sound quality gives this a distancing feel, like it was recorded far from microphones for an aesthetic feel. The angst ridden screaming long after the song's end sounds hokey like bad emo records from 1998. (Witching Hour / P.O. Box 30287 / Indianapolis, IN / 230 / USA / www.witching-hour.com) —Stephe



THE VANDALS "Look What I Almost Stepped In..." (Nitro Recs.)

The Vandals remind me of the old school CA emo like that of the Descendents in that combine pop punk with a sense of humour, but not according to the tired NOFX formula. Back in the 80's it was something new and accepted as hardcore. Over the years with pop punk becoming MTV generation's soundtrack, it's hard to believe that this was once hardcore. With songs like "Behind the Music" poking fun at the music industry and "Get A Room!" a song about annoying couples who make people sick with public displays of affection, the Vandals are a fun listen for those who are into the Descendents/Enkindels/Weezer scene. How long does it stay funny? —RodFC



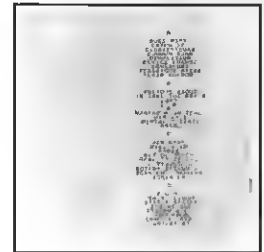
V/A KLUB COUNTER ACTION. (Straight Up Records, Japan)

This comp features 23 songs by 23 Japanese hardcore, punk and Oi! bands you probably haven't heard of before. But that's why you buy comps right? For those who don't know, Klub Counter Action is a club in Sapporo Japan where most of the hardcore, punk and Oi! shows happen. Straight Up Recs, who release a lot if not all Sapporo hardcore, punk picked the best of the Japanese bands and put them on this comp. The standouts are Slang representing hardcore and Bollocks for the .A good comp for those more into the Japanese punk, crust scene. —RodFC



V/A "Nagoya City Hardcore" dbl lp

A very good sampler of the state of the Japanese scene horrowing the MCR model of city/region comps. Scene points for the varied styles - scene unity GO! This comp has fastcore with **Boss Pitt**, **Flash Gordon**, **In Sane The Brain**, **Nice View**, and **Out of Touch**; Garage with **Catch 23**; Indie punk with **Cigaretteman**; Youth Crew style SXE with **Common Bond**; The traditional Motorcharge sound of **Demolition**, **Order**, **Reality Crisis**, **Result**, **S.D.S.**, and **Unholy Grave**; Mosh metal core with **Device Change**, and **Mental Disease**; Pop punk with **Endeavors**, **Navel** (very **Snuff** like), **New Dawn**, **Rotary Beginners**, **Scratch Tomorrow**; Screamo with **Ferocious Attack** and **Maniac High Sense**; Emo-violence with **Furious Abuout**; Peace punk with **Juno** and **Juum**; Street punk with **Marten's**, **Short Length**, and **United '97**; Bad Brains core with **Stab 4 Reason**; Sttaight forward hardcore with **Strike Out**, **System Kills** and the unusual sound of singalong Italian thrash as brought to you by one of the most unusual of bands **Tomorrow**. The tracks by **Flash Gordon**, **Juno**, **Navel**, **Nice View**, **Strike Out**, and **Tomorrow** are the standouts. (Answer Records/Hase Bld No. 2 B1/5-49 Osu 3 Naka-ku/Nagoya City/Aichi 460/Japan) —Stephe



V/A "Scene Report" (Triple Crown Records)

The results of my field report are in. 95% of today's hardcore hands blow. If I was just getting into hardcore now, I don't think I would have found it nearly as compelling. This comp features mostly newer bands, some of which are good, and some of which are, well... **Mushmouth** kick things off with a blazing metalcore track. Not bad at all. **Death Threat** are up next with a punishing new track. A bit different from previous material, but still pretty good. The **Disciple** track starts out with a killer **Carcass**-esque riff, but the song goes downhill from there. **Ringworm** steals the show with a killer track taken from their newest demo. Raging vocals, pounding double bass, the works. They've got the formula down. **Voice of Reason** play old school hardcore. A little bit like **Reach The Sky** at times, but not nearly as good. **Downlow** reminds me of late 80's NYHC. Not bad. **Five Minute Major** plays mid-tempo NYHC. They sound pretty tough, but none of the riffs really do much for me and they are a victim of terrible production. **No Redeeming Social Value's** track really isn't my thing. **Strength For A Reasoa** reminds me of a cross between **Mushmouth** and **Strife**. **Hoods** check in next with a heavy groove oriented track. The track is pretty good, but the vocal effects are not necessary. **Son of Skam** kick a track NYC Thugcore off their CD ep which rocks pretty hard. **Desperate Measures** sound like generic NYHC. **Two Man Advantage** are up next with a song about driving a Zamboni. I've never cared for **Comin' Correct**. One of the most underrated bands on this comp has to be **Irate**. They play brutal metalcore, which borders on death metal at times with tough vocals. **One 4 One** play mid tempo metalcore with distortion on the vocals. The song really drags. **Cipher** sounds like emo metal with hip-hop vocals. Not my thing. The **Krutch** track starts off pretty boring, but the singing in the chorus is kinda catchy and the song picks up from there. **Billy Club Sandwich** was a pleasant surprise. The production is lacking, but musically they kinda remind me of a cross between **Dmize** and **All Out War**. **Home 33** lose me pretty quickly. Their song just seems to drag on and on. **Locked In A Vacaacy** takes a while to kick thing into gear, but once they get going there is loads of metal riffing. Musically, it's pretty good, although a bit too long, but the lyrics aren't my thing. All in all, there's some pretty good stuff on here. The layout looks great. I just wish they would have included the lyrics. —BrendanNBE



FULL CONTACT



in Japan





Bands from top left clockwise:
 Device Change⁺
 Before Christ
 Device Change⁺
 Numb
 Numb
 House the Alusers⁺
 D. Union⁺

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